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THE PRITZKER ARCHITECTURE PRIZE

2004

PRESENTED TO
ZAHA HADID



Photo by Alexander Belenky

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THE JURY

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JURY CITATION

The architectural career of Zaha Hadid has not been traditional or easy. She entered the field with illustrious credentials. Born in Baghdad, she studied at the highly regarded Architectural Association in London, was a partner in the avant garde Office of Metropolitan Architecture with Rem Koolhaas, and has held prestigious posts at one time or another at the world's finest universities including Harvard, Yale, and many others. Much admired by the younger generation of architects, her appearance on campuses is always a cause for excitement and overflowing audiences.

Her path to world-wide recognition has been an heroic struggle as she inexorably rose to the highest ranks of the profession. Clients, journalists, fellow professionals are mesmerized by her dynamic forms and strategies for achieving a truly distinctive approach to architecture and its settings. Each new project is more audacious than the last and the sources of her originality seem endless.

Ms. Hadid has become more and more recognized as she continues to win competition after competition, always struggling to get her very original winning entries built. Discouraged, but undaunted, she has used the competition experiences as a "laboratory" for continuing to hone her exceptional talent in creating an architectural idiom like no other.

It is not surprising that one of the architects whose work Ms. Hadid admires is another Pritzker Prize winner, the preeminent South American author of Brasilia, and other major works — Oscar Niemeyer. They share a certain fearlessness in their work and both are unafraid of risk that comes inevitably with their respective vocabularies of bold visionary forms.

The competition winning phase of Ms. Hadid's career gradually began to result in built works such as the Vitra Fire Station, the LFone in Weil am Rhein, the Mind Zone in the Millennium Dome and reached a recent high point with the opening of the critically acclaimed Rosenthal Center for Contemporary Art in Cincinnati, Ohio.



Photo by Roland Halbe



Photo by Helene Binet



Photo by Helene Binet

**The Richard and Lois Rosenthal Center
for Contemporary Art
Cincinnati, Ohio
1997-2003
(this page and opposite)**



Photo by Helene Binet

Bergisel Ski Jump
Innsbruck, Austria
1999-2002
(this page and opposite)

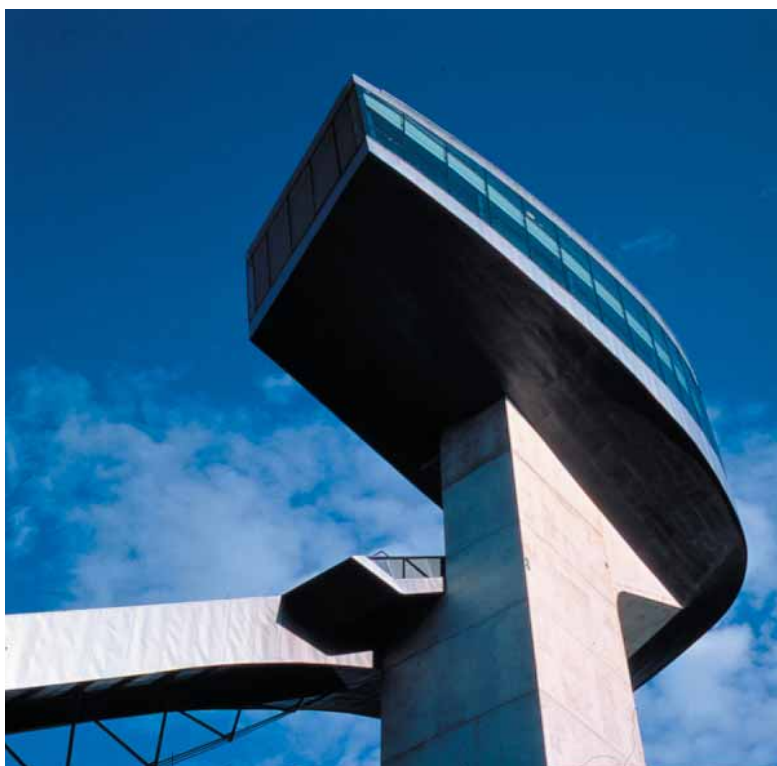


Photo by Helene Binet

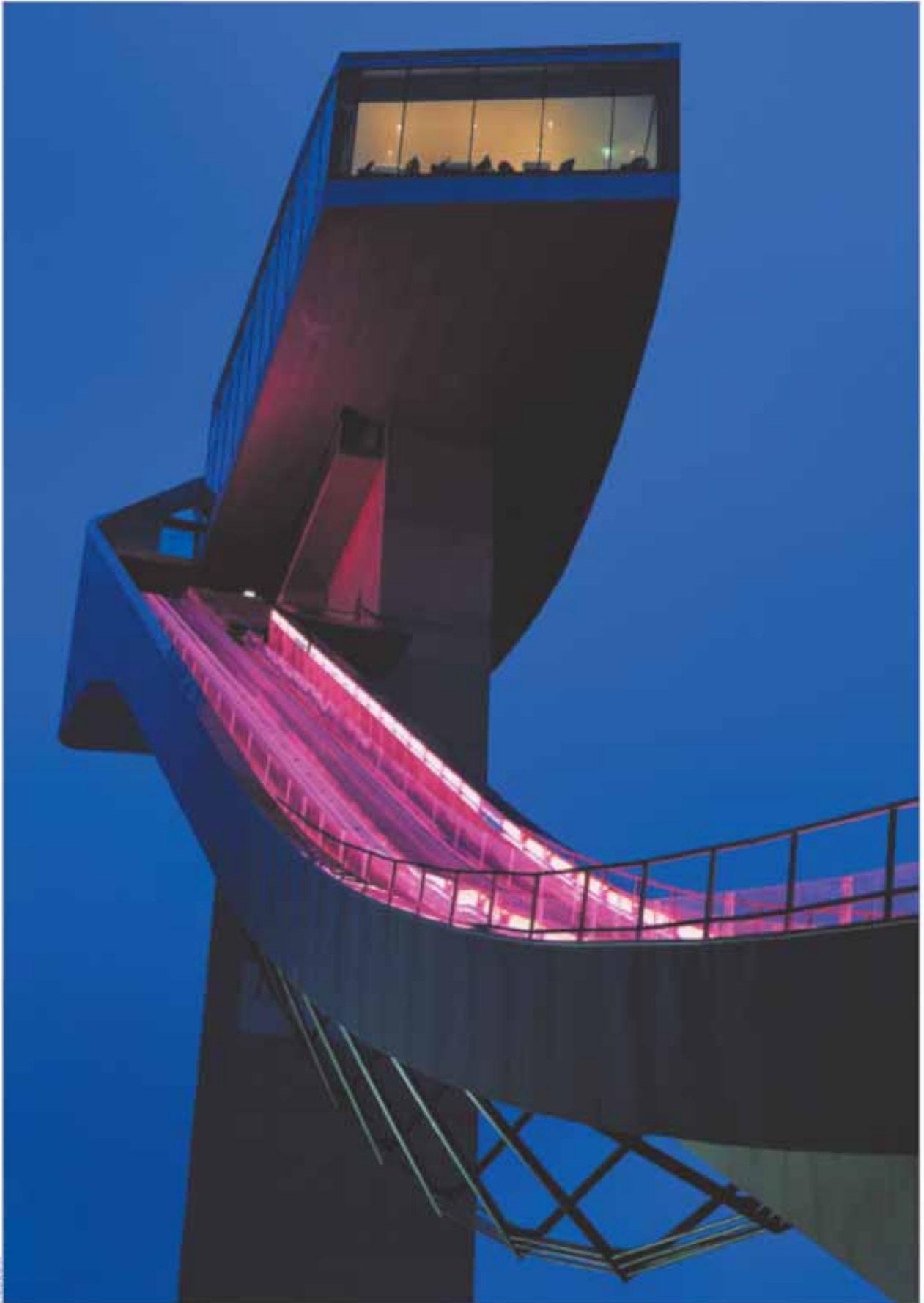


Photo by Helene Binet

1979

Philip Johnson of the United States of America
presented at Dumbarton Oaks, Washington, D.C.

1980

Luis Barragan of Mexico
presented at Dumbarton Oaks, Washington, D.C.

1981

James Stirling of the United Kingdom
presented at the National Building Museum, Washington, D.C.

1982

Kevin Roche of the United States of America
presented at The Art Institute of Chicago, Illinois

1983

Ieoh Ming Pei of the United States of America
presented at The Metropolitan Museum of Art, New York, New York

1984

Richard Meier of the United States of America
presented at the National Gallery of Art, Washington, D.C.

1985

Hans Hollein of Austria
presented at the Huntington Library, Art Collections and
Botanical Gardens, San Marino, California

1986

Gottfried Böhm of Germany
presented at Goldsmiths' Hall, London, United Kingdom

1987

Kenzo Tange of Japan
presented at the Kimbell Art Museum, Fort Worth, Texas

1988

Gordon Bunshaft of the United States of America and
Oscar Niemeyer of Brazil
presented at The Art Institute of Chicago, Illinois

1989

Frank O. Gehry of the United States of America
presented at Todai-ji Buddhist Temple, Nara, Japan

1990

Aldo Rossi of Italy
presented at Palazzo Grassi, Venice, Italy

1991

Robert Venturi of the United States of America

presented at Palacio de Iturbide, Mexico City, Mexico

1992

Alvaro Siza of Portugal

presented at the Harold Washington Library Center, Chicago, Illinois

1993

Fumihiko Maki of Japan

presented at Prague Castle, Czech Republic

1994

Christian de Portzamparc of France

presented at The Commons, Columbus, Indiana

1995

Tadao Ando of Japan

presented at the Grand Trianon and the Palace of Versailles, France

1996

Rafael Moneo of Spain

presented at the construction site of The Getty Center, Los Angeles, California

1997

Sverre Fehn of Norway

presented at the construction site of The Guggenheim Museum, Bilbao, Spain

1998

Renzo Piano of Italy

presented at the White House, Washington, D.C.

1999

Sir Norman Foster of the United Kingdom

presented at the Altes Museum, Berlin, Germany

2000

Rem Koolhaas of the Netherlands

presented at the Jerusalem Archaeological Park, Israel

2001

Jacques Herzog and Pierre de Meuron of Switzerland

presented at Thomas Jefferson's Monticello, Virginia

2002

Glenn Murcutt of Australia

presented at Michelangelo's Campidoglio, Rome, Italy

2003

Jorn Utzon of Denmark

presented at the Royal Academy of Fine Arts, Madrid, Spain



Photo by Robert W. Jensen

The State Hermitage Museum St. Petersburg, Russia



Photo by Robert W. Jensen



Photo by Robert W. Jensen



Photo by Alexander Belenky

FORMAL PRESENTATION CEREMONY

*The State Hermitage Museum
St. Petersburg, Russia*

May 31, 2004

MIKHAIL B. PIOTROVSKY

DIRECTOR, THE STATE HERMITAGE MUSEUM

VALENTINA I. MATVIENKO

GOVERNOR OF ST. PETERSBURG

ALEXANDER S. SOKOLOV

MINISTER OF CULTURE AND MASS COMMUNICATIONS, THE RUSSIAN FEDERATION

THE LORD ROTHSCHILD

CHAIRMAN, THE PRITZKER JURY

THOMAS J. PRITZKER

PRESIDENT, THE HYATT FOUNDATION

ZAHA HADID

2004 PRITZKER LAUREATE



Photo by Alexander Belenky

MIKHAIL B. PIOTROVSKY

DIRECTOR, THE STATE HERMITAGE MUSEUM

Dear Friends, Allow me to open the award ceremony of the Pritzker Prize, the world's greatest architectural award, here, at the Hermitage Theatre.

My colleagues from the State Hermitage and I are very happy that the most significant for the architectural world event this year is taking place here, with us, at the State Hermitage. We are considering it a tribute to our wonderful city and to the Hermitage museum as well. It is a historical event. Just now we are coming to a real understanding of our museum as a great museum of architecture, created by and immortalizing the names of remarkable architects who, as it has been already mentioned today, could well have received the Pritzker Prize in their time - Quarenghi, who built this beautiful room where we all are sitting now, Rastrelli, Rossi, von Klenze, Stasov and many others.

It is also very significant for us that we, the Hermitage, are now starting new architectural activity, working on an important architectural project involving, according to the St. Petersburg tradition, Russian as well as European and American architects.

We have started this morning discussing Hermitage-related projects with our friends and colleagues, among whom was one of the Pritzker Prize past laureates, Rem



Photo by Alexander Belenky

Koolhaas. This year we launched and will continue working on a series of major exhibitions dedicated to remarkable architects of the past and present. That is why today's ceremony is very important for us being a considerable step in our life. And we are very grateful to the Pritzker Prize for offering it to us.

And now let me give the floor to the Governor of St. Petersburg, Valentina I. Matvienko.

VALENTINA I. MATVIENKO

GOVERNOR OF ST. PETERSBURG

Ladies and gentlemen, it is a great honor for us to take part in the presentation ceremony of the Pritzker Prize, the world's most prestigious architectural award. We are deeply grateful to the chairman of the jury, Lord Rothschild, and to the son of the founder of the Prize, Mr. Thomas J. Pritzker, that this event, so significant for contemporary architecture, is now taking place for the first time in its history in St. Petersburg, Russia.



Photo by Alexander Belenky

The fact that our city, which last year celebrated its 300-year anniversary, was chosen as the site of this ceremony, has a symbolic significance. St. Petersburg is acknowledged as one of architectural capitals of the world. Founded by Peter the Great to serve as a “window to Europe”, it became the most European city of Russia. The architecture of St. Petersburg accumulated progressive town-building ideas, high artistic traditions and new stylistic trends of European culture. The city owes its

strikingly original appearance to the unique blend of different cultures, architectural styles and artistic aspirations of its creators.

Many architects from different countries worked in St. Petersburg and its suburbs, on the banks of the Neva and on the shores of the Bay of Finland. The authors of the first general plans of the city were the Swiss Domenico Tresini and the Frenchman Jean-Baptiste Leblon. They were followed by the Pleiad of the brilliant architects of the 18th and early 19th century, including the Italians Francesco Bartholomeo Rastrelli (creator of the Winter Palace) and Giacomo Quarenghi (who built the Hermitage Theatre where we are now), the Scotsman Charles Cameron, the Frenchmen Thomas de Thomon and Auguste Montferrand, the great master of architectural ensembles Italian Carlo Rossi. Side by side with them worked such great Russian architects as Ivan Starov, Andrey Voronikhin, Andreyan Zakharov, Vasily Stasov.

In the epoch of Baroque and Classicism the magnificent architectural ensembles of the Northern capital were created, making the city into an integral and monumental architectural whole. The later chronicle of St. Petersburg architecture also numbers many glorious pages. Our city is the home of the brilliant artistic achievements of such painters and architects of the Russian avant-garde as Kasimir Malevich, Vladimir

Tatlin, Alexandr Nikolsky and their associates. It is here that such innovative trends in the 20th century art as Suprematism and Constructivism were being formed. Classical traditions and the quest for new forms – these are the qualities characterizing the art of the best architects who worked in the city during the last century.

St. Petersburg is the city of a uneasy destiny. It shows, as in a mirror, the path of the country together with which the city withstood courageously the many historical catastrophes of the 20th century — three revolutions, two world wars and the siege by the fascist troops. But not for a moment did the city lose its high spirit or the dignity of its appearance.

No wonder that the UNESCO World Cultural Heritage list includes not particular city monuments, but the historical center of St. Petersburg as a whole, along with the magnificent necklace of its suburban architectural ensembles. We are proud of this cultural treasury and realize our responsibility before the generations to come for preserving it intact.

However, St. Petersburg is also a modern megapolis with a population of nearly five million people. At present we are working out a new general plan of the city development for the next twenty years whose motto is “St. Petersburg – an open European city”.

A year ago we held an international competition for the new building of the Mariinsky Theatre. The competition was won by the French architect Dominique Perrault. St. Petersburg is in need of new architectural symbols of our time and, once again, welcomes the art of the great masters of contemporary architecture. We are waiting for new projects and new ideas, we are interested not only in financial investments, but in intellectual and creative investments as well.

The award ceremony of the Pritzker Prize in St. Petersburg is a new and a very important sign of a further rapprochement between our city and the world architectural process. The works of the laureates of the prize remain the landmarks in the development of modern architecture. That is how the monumental chronicle of the epoch is being created.

Now St. Petersburg takes the baton from the cities where the presentation ceremony took place before – Versailles and Venice, New-York and Washington, Jerusalem and Madrid. Today we honor, joining the ranks of the greatest masters of modern architecture from different countries, an outstanding architect from Great Britain, Ms. Zaha Hadid. She has become the first woman-laureate of the Pritzker Prize.

Architecture is considered to be a male profession. And I admire the courage and mastery with which Zaha Hadid has been realizing her striking artistic principles throughout the whole of her creative life. I join the numerous congratulations and wish her many creative discoveries and achievements. I also heartily congratulate her on the part of the Government of St. Petersburg and its citizens. I dare express the hope that with time our city will also enter the geographical scope of the respected laureate's creative activities.

ALEXANDER S. SOKOLOV

MINISTER OF CULTURE AND MASS COMMUNICATIONS,
THE RUSSIAN FEDERATION

Ladies and gentlemen, we are honored and delighted by the fact that it is here in St. Petersburg that the presentation of the most prestigious award in modern architecture, the Pritzker Prize, is taking place. This event once again reminds the international community that Russia is the country whose age long history has found embodiment in glorious architectural monuments. I would like to emphasize that the preservation and restoration of monuments which constitute the cultural and historical heritage of our nation are now declared to be a major objective of the Russian state policies.

In the time when the Moscow Kremlin was constructed, as well as by building of the city of St. Petersburg on the banks of the Neva River, Russia showed the world an example of a wonderfully organic blending of its own national traditions with traditions borrowed, combining deep originality with receptiveness to foreign experience. No wonder that the “Naryshkin’s” and the “Golitsin’s” Baroque styles, Russian pseudo-

Gothic, Russian Eclecticism and Art Nouveau, as well as Soviet Constructivism have entered the history of the world art as its most illustrious pages.

The changes in the looks of Russian cities which is currently taking place, today present the problem of organically combining genuine old monuments with new, contemporary buildings. This has become an object of heated public discussions concerning the quality of restoration works, as well as the architectural style of apartment houses, hotels, office buildings and suburban cottages under construction. Particular attention is paid to

numerous church buildings that now, after a long interruption, are being constructed throughout the entire country.

In the Northern capital this polemics is particularly acute, since we face the problem of continuing the succession of integral, historically formed architectural ensembles of St. Petersburg – Petrograd – Leningrad. The question of what will the St. Petersburg of the 21st century look like leaves nobody indifferent.

A vivid example of this interest is a wide public discussion concerning the competition of projects for the new building of the Mariinsky Theatre. I am glad to announce that this week the Ministry of Culture and Mass Communications of the Russian Federation has signed the contract with the winner of this competition, the French architect Dominique Perrault. Which is a material proof that modern Russia is ready to make use of the cutting edge of foreign experience in the field of architecture.

We are happy to note that young Russian architects also step forward with ambitious projects, many of which have already been realized and became the starting point for the creation of the architectural panorama of modern Russia. I would



Photo by Alexander Belenky

like to hope that with time some of my fellow citizen would earn this remarkable award, the presentation of which we are here to celebrate. And now I am happy to congratulate the new laureate of the Pritzker Prize, Ms. Zaha Hadid, and express my genuine admiration for her innovative art. I wish Ms. Zaha Hadid the brilliant realization of all her projects yet to come.

Thank you for your attention.

LORD ROTHSCHILD

CHAIRMAN, PRITZKER ARCHITECTURE PRIZE JURY

Dobri Ding, Minister, Governor, Mikhail Piotrovsky, distinguished director of the State Hermitage Museum, on behalf of the jury and the Pritzker family, we thank you for all your help and encouragement.

We are privileged to be holding this year's ceremony in St. Petersburg, just a year after your tercentenary: a magical city, and in this amazing museum, a museum of great architecture, as well as works of art. A renaissance is underway in Russia. It should give opportunities for architecture in the years ahead. Is it too much to hope that today's ceremony, this gathering of talent will light the fuse, mark the dawn of a new era.

Your architects, Rossi, Rastrelli, Quarenghi and von Klenze would all have won the Pritzker Prize. Catherine the Great would be our unanimous choice as first chairwoman of the Pritzker jury.

We feel the presence of great women all around us—Catherine the Great, the lady governor, and now we salute Zaha Hadid, the first woman to win the Pritzker Prize. By a happy coincidence, this year's prize winner, Zaha Hadid, has been profoundly influenced in her work by Russian constructivism and Suprematism, particularly Malevitch, who lived in St. Petersburg.

Born in Iraq, an uncompromising, dazzling modernist of extraordinary talent, from her paintings to a fire station to a ski jump to museums. She truly deserves her place in this pantheon. From this pantheon, previous Laureates – Norman Foster from Great Britain, Gottfried Boehm from Germany, Rem Koolhaas from Holland who is now working as architect for the Hermitage, and Glenn Murcutt from Australia – have come here to salute her. So do we the jury whom I would now like to introduce to you:

Rolf Fehlbaum, Chairman of the Board of Vitra in Basil, Switzerland; Ada Louise Huxtable, author of numerous books on architecture and architectural critic of New York; Carlos Jimenez, who has his own architectural studio and is a professor at

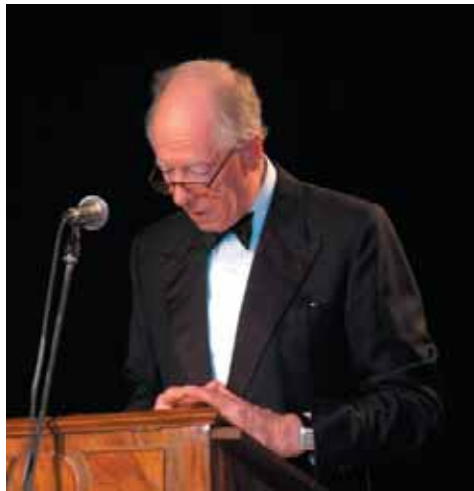


Photo by Alexander Belenky

Rice University in Houston, Texas; Karen Stein, editorial director for Phaidon Press in New York; and Jorge Silvetti, professor of architecture at Harvard University's Graduate School of Design in Cambridge, Massachusetts. Unfortunately, our one other juror, Frank Gehry, architect and Pritzker Laureate from 1989 was unable to make this long journey.

And now, without further delay, I'd like to introduce Thomas J. Pritzker, president of the Hyatt Foundation which sponsors this prize, who will present the award to Zaha.

THOMAS J. PRITZKER

PRESIDENT, THE HYATT FOUNDATION

Photo by Alexander Belenky



Governor, Mr. Minister, Professor Piotrovsky, Ladies and gentlemen, each year I have the pleasure of writing a speech for this great event. The effort affords me the opportunity to learn something new. To learn more about the recipient and more about the venue for the presentation.

I have no problem waxing eloquent about this year's recipient for I have no doubt that she is one of the great architects of our time. I will address this in a few moments.

My challenge is to speak about this enchanting venue that has been made

available to us by the Governor of St. Petersburg and Professor Piotrovsky, its director.

For the Americans in the audience, the temptation was great to open my remarks with the phrase "Four score and seven years ago", that, of course, should evoke images of the Winter Palace in the year of 1917. But for The Winter Palace, 1917 is more like "recent" history.

In fact, its journey begins in 1703, when Peter the Great stood astride the muddy marshes of the Neva River delta and dreamed a city into being.

If ever there was a city whose vision was given shape and form, by architects, it is St. Petersburg. From the very beginning, Peter the Great relied on Domenico Trezzini, a 33 year-old Italian-Swiss architect from Lugano. A parade of the greatest architects of the 18th and 19th centuries was to follow him.

This is the city that used architecture to open Russia to the West and to open the West to Russia.

We who come to this place from across continents and oceans of time acknowledge this history with respect and with awe. We listen carefully to the old voices that come down to us from decades and centuries past.

My own family's journey was shaped by the history of this very building. It was in St. Petersburg, in the Winter Palace, that Alexander II freed the serfs and began to open Russia's cities to the Jewish population. In fact, this made it possible for my family to move from a small Ukrainian village to Kiev, and from there, in 1882, to the United States.

Tonight we celebrate an architect in a city that summoned architects to its very birth. This is a special celebration. Zaha Hadid is the first woman to be so honored with the Pritzker Architecture Prize. And tonight there is an elegant meeting between two great women.

The soul of Russia and of the Russian people is carried in its poetry. And this great city, St. Petersburg, has its own poet, a woman who suffered in difficult times, and who gave voice to all the beauty, grandeur and courage that was St. Petersburg, from Empire to Revolution, to Seige.

So tonight, St. Petersburg's Poet Laureate, Anna Akhmatava and Zaha Hadid meet, here, in the halls of the Hermitage. Akhmatava saw the city as ethereal. She saw its buildings touching eternity, and dancing with the landscape, anticipating Zaha Hadid's production of the Ballet Meta-Polis. Listen to her words:

*How I love,
how I loved to look At your chained shores,
At the balconies,
where for hundreds of years
No one has set foot.*

*And verily you are the capital
For us who are mad and luminous;
But when that special, pure hour
Lingers over the Neva
And the May wind sweeps
Past all the columns lining the water,
You are like a sinner turning his eyes,
Before death to the sweetest dream of paradise . . .*

It is written of Zaha Hadid that although most of her recent works are large buildings, she draws them as transparent volumes. Instead of the weighty presence of tectonic plates, she now suggests that the manipulation of geometry and structure could liberate a space from its confines. The preoccupation with the continuity of a landscape becomes recast as open reaches and interior volumes.

She is an architect whose buildings are shadows emerging out of landscapes. And thus it is fitting to celebrate her with the words of Akhmatova, who speaks to her beloved St. Petersburg:

*Our separation is imaginary:
We are inseparable,
My shadow is on your walls,
My reflection in your canals,
The sound of my footsteps in the Hermitage halls . . .*

Zaha Hadid choreographs land, space, structure, and person, so that each is inseparable from the other., and each calls to the other,

*My Shadow is on your walls,
My reflection in your canals.*

Ladies and Gentlemen, tonight it is the footsteps of Zaha Hadid that are heard in the Hermitage halls.

Thank You, Zaha, could you come forward:



ZAHA HADID

2004 LAUREATE OF THE PRITZKER
ARCHITECTURE PRIZE

Dear Cindy Pritzker, Tom Pritzker and Pritzker Family, dear members of the jury, friends and colleagues, ladies and gentlemen, this is a great honour, and to be honest...it is a delicious pleasure to receive this very special award.

We all have to thank the Pritzkers for promoting innovative architecture in this special way.

When I met Jay and Cindy Pritzker with the Palumbos at Mies's Farnsworth House seven years ago I had no idea that I myself would one day be able to enjoy their generous sponsorship of architecture.

The honour of this prize comes at a very busy time, and affords me a welcome break for reflection.

I would like to take this moment as an opportunity – I guess long overdue - to thank my family, friends, teachers, students, collaborators and clients - who supported

me for so many years, who share my passion for architecture, and who continue to encourage me in my ambitions. Thank you all – I really appreciate this.

There are some names I should mention in particular: Rem Koolhaas and Elia Zenghelis have been crucial as my teachers. Their understanding and enthusiasm for architecture first ignited my ambition and their encouragement taught me to trust even my strangest intuitions.

The late Alvin Boyarski – the fantastic chairman of the Architectural Association during my student years and years as teacher – offered me my first platform to expose my ideas. He cut a clearing into the professional world of architecture – to erect a platform for experimentation.

The late Peter Rice deserves acknowledgement as a brilliant engineer who gave me his weighty support and encouragement early on, at a time when my work seemed difficult to build.

I would like to thank Rolf Fehlbaum for his commitment and faith as the client who granted me the time and artistic freedom to cast my vision of space into concrete for the first time.

Naturally my oeuvre is the work of many talents and many more hard working hands.

As the work expands one of the prime tasks is to forge a group of inspired collaborators. (Michael Wolfson and Brian Ma Siy at the beginning, ...Markus Dochantschi... Currently my team leaders include among others: Graham Modlen, Woody Yao, Jim Heverin, Christos Passas, Stephane Hof, Sarah Klomps, Gianluca Racana, Paola Cattarin, Ken Bostock and Jan Hübener.)

Finally I would like to acknowledge the tremendous contribution of Patrik Schumacher. As a congenial collaborator for many years and years to come, he brings a substantial influence to the work. There are many more people who have a share in the efforts which have been awarded with this great prize. Many of those are here today. Thank You all!

Before I outline my current ambitions, I would like to reflect upon some formative influences in the development of my career. The first thing I might mention is my secular modern upbringing in Iraq. I have to thank my parents for their enlightened open-mindedness and selfless support.

As in so many places in the developing world at the time there was an unbroken belief in progress and a great sense of optimism about the potential of constructing a better world. Although the historical momentum of this period could not be sustained, I never lost this underlying sense of optimism.

It seemed my elder brothers shared this spirit. I wonder which clues inspired them when they suggested that I should become Iraq's first woman astronaut, or study architecture in Russia.

The spirit of adventure to embrace the new and the incredible belief in the power

of invention indeed attracted me to the Russian Avant-Garde. This was when I joined Rem and Elia's studio at the AA in London in the mid-seventies.

Studying the revolutionary Russian work I realized how Modern architecture built upon the break-through achieved by abstract art as the conquest of a previously unimaginable realm of creative freedom. Art used to be re-presentation rather than creation. Abstraction opened the possibility of unfettered invention.

The engagement with Malevitch and El Lissitzky in my early work at the AA allowed me to relive this exhilarating historical moment. It was important to go back to this original fountain of energy that had inspired modern architecture. In fact, here was an unbelievable enthusiasm and an unexpected diversity of approaches. (I very much hope that these treasures of the early avant-garde architecture can survive the current surge of economic expansion we are witnessing in Russia today.)

One concrete result of my fascination with Malevitch in particular was that I took up painting as a design tool. This medium became my first domain of spatial invention. I felt limited by the poverty of the traditional system of drawing in architecture and was searching for new means of representation.

The obsessive use of isometric and perspective projection led to the idea that space itself might be warped and distorted to gain in dynamism and complexity without losing its coherence and continuity. Despite its abstractness - this work was always aimed at architectural reality and real life.

One of the tasks I set for myself was the continuation of the unfinished project of modernism, in the experimental spirit of the early avant-garde – radicalizing some of its compositional techniques like fragmentation and layering.

The meaning of fragmentation is to open the hermetic volumes, to offer porosity instead of fortification.

I have always been concerned with the animation of the ground condition. The ground has the highest urban potential and has been neglected by traditional architecture. The ground plane should open up and multiply. I use the concept of artificial landscape and topography as a means to impregnate the ground with activities without losing the fluidity and seamlessness of the urban geometry. Ultimately architecture is all about the creation of pleasant and stimulating settings for all aspects of social life. However, contemporary society is not standing still. Spatial arrangements evolve with the patterns of life.

As Mies van der Rohe said: "Architecture is the will of an epoch, living, changing, new." I think what is new in our epoch is a new level of social complexity. There are no simple formulae anymore. No global solutions and little repetition.

I believe that the complexities and the dynamism of contemporary life cannot be cast into the simple platonic forms provided by the classical canon, nor does the modern style afford enough means of articulation. We have to deal with social diagrams that are more complex and layered when compared with the social programs of the early modern period.

My work therefore has been concerned with the expansion of the compositional repertoire available to urbanists and designers to cope with this increase in complexity. This includes the attempt to organize and express dynamic processes within a spatial and tectonic construct.

This ambition operates on many scales: from the organisation of whole urban fields, via various building scales, down to the interior spaces.

The initial sense of abstractness and strangeness is unavoidable and not a sign of personal wilfulness. My primary concern has always been with organization rather than with expression.

At the same time as a restless society pushes architecture by posing a new set of characteristic problems, the new digital design tools pull architecture into an uncharted territory of opportunity.

This is one of my current preoccupations: the development of an organic language of architecture, based on these new tools, which allow us to integrate highly complex forms into a fluid and seamless whole.

The exciting thing is that these ambitions have since moved from the canvas onto various construction sites. And I hope this milestone of the Pritzker Prize will give me a further push in this direction.



Photo by Alexander Belenky

Photo by Robert W. Jensen



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Photo by Robert W. Jensen



Photo by Alexander Belenky

Following the award ceremony in the State Hermitage Museum, a reception and dinner was held at the Peterhof Palace. The beautiful fountains greeted the guests on their arrival and closed the evening crowned with fireworks. The throne room was the setting for dinner.



Photo by Robert W. Jensen

(photo below—left to right) Mikhail Piotrovsky, Mrs. Thomas J. Pritzker, Mrs. Piotrovsky, and Thomas J. Pritzker.



Photo by Alexander Belenky



Photo by Alexander Belenky

(above) Cindy Pritzker who founded the prize with her late husband Jay A. Pritzker chatted with 2002 Laureate Glenn Murcutt who traveled from Australia to celebrate the 2004 award. (below) Zaha Hadid was flanked by the current jury chairman, Lord Rothschild, on her left, and on her right, Lord Palumbo, who will take the post starting in 2005.



Photo by Alexander Belenky



Photo by Robert W. Jensen

Earlier in the day, a press conference was held, gaining a response from the media that was the largest that the Hermitage Press Office had ever received, over 150 journalists from all types of media.



Photo by Robert W. Jensen

(above) Participating in the press conference were (right to left) the chairman of the Pritzker Jury, Lord Rothschild; the State Hermitage Director, Mikhail Piotrovsky; the 2004 Pritzker Laureate, Zaha Hadid; Thomas J. Pritzker, the president of The Hyatt Foundation; the vice governor for architecture and construction of St. Petersburg; and the head architect of St. Petersburg, Oleg Kharchenko.



Photo by Alexander Belenky

(left) Simultaneous translation kept the participants busy with their ear pieces. (left to right) Thomas J. Pritzker, the president of The Hyatt Foundation; 2004 Pritzker Laureate Zaha Hadid; and Mikhail Piotrovsky, director of the State Hermitage Museum.

That same day, all of Pritzker guests were invited to a private tour of the State Hermitage Museum, beginning in the famed "treasure room" where some of the most valuable jewels and artifacts are displayed.



Photo by Robert W. Jensen



Photo by Robert W. Jensen



Photo by Robert W. Jensen



Photo by Robert W. Jensen



Photo by Robert W. Jensen



Photo by Alexander Belenky



Photo by Robert W. Jensen

As the ceremony locations are usually chosen each year before the laureate is selected, there is no intended connection between the two. Retrospectively, buildings by Laureates of the Pritzker Prize, such as the National Gallery of Art's East Building designed by I.M. Pei, or Richard Meier's Getty Center in Los Angeles, and Frank Gehry's Guggenheim Museum in Bilbao, Spain have all been award sites.

There is a tradition of moving the ceremony to sites of historic and/or architectural significance around the world. It was held twice in Italy, the first being in 1990 at the Palazzo Grassi in Venice when the late Aldo Rossi received the prize. The second time was in 2002 when Glenn Murcutt received the award in Michelangelo's Campidoglio Square in Rome.

In some instances, places of historic interest such as France's Palace of Versailles and Grand Trianon, Todai-ji Buddhist Temple in Japan, or Prague Castle in The Czech Republic have been chosen as ceremony venues.

Some of the most beautiful museums have hosted the event, including the already mentioned Palazzo Grassi: Chicago's Art Institute (using the Chicago Stock Exchange Trading Room designed by Louis Sullivan and his partner, Dankmar Adler, which was preserved when the Stock Exchange building was torn down in 1972. The Trading Room was then reconstructed in the museum's new wing in 1977).

New York's Metropolitan Museum of Art provided the setting in 1982 using Laureate Kevin Roche's pavilion for the Temple of Dendur. In homage to the late Louis Kahn, the ceremony was held in Fort Worth's Kimbell Art Museum in 1987. California's Huntington Library, Art Collections and Botanical Gardens was the setting in 1985. In 1992, the just-completed Harold Washington Library Center in Chicago was the location where Alvaro Siza of Portugal received the prize.

The 20th anniversary of the prize was hosted at the White House since in a way, the Pritzker Prize roots are in Washington where the first two ceremonies were held. The first being at Dumbarton Oaks, where a major addition to the original estate, had been designed by yet another Pritzker Laureate — in fact, the first laureate, Philip Johnson. Two other Washington venues, The National Building Museum and the already mentioned National Gallery of Art have both hosted the prize ceremony.

In 2003, the King and Queen of Spain presided over the ceremony in the Royal Academy of Fine Arts of San Fernando in Madrid, when the Danish architect Jørn Utzon was honored.

In 2000 in Jerusalem, the Herodian Street excavation in the shadow of the Temple Mount provided the most ancient of the venues. Just two years ago, the ceremony was held at Monticello, the home designed by Thomas Jefferson, who was not only an architect, but the third president of the United States, who also authored the Declaration of Independence.



Photo by Helene Binet

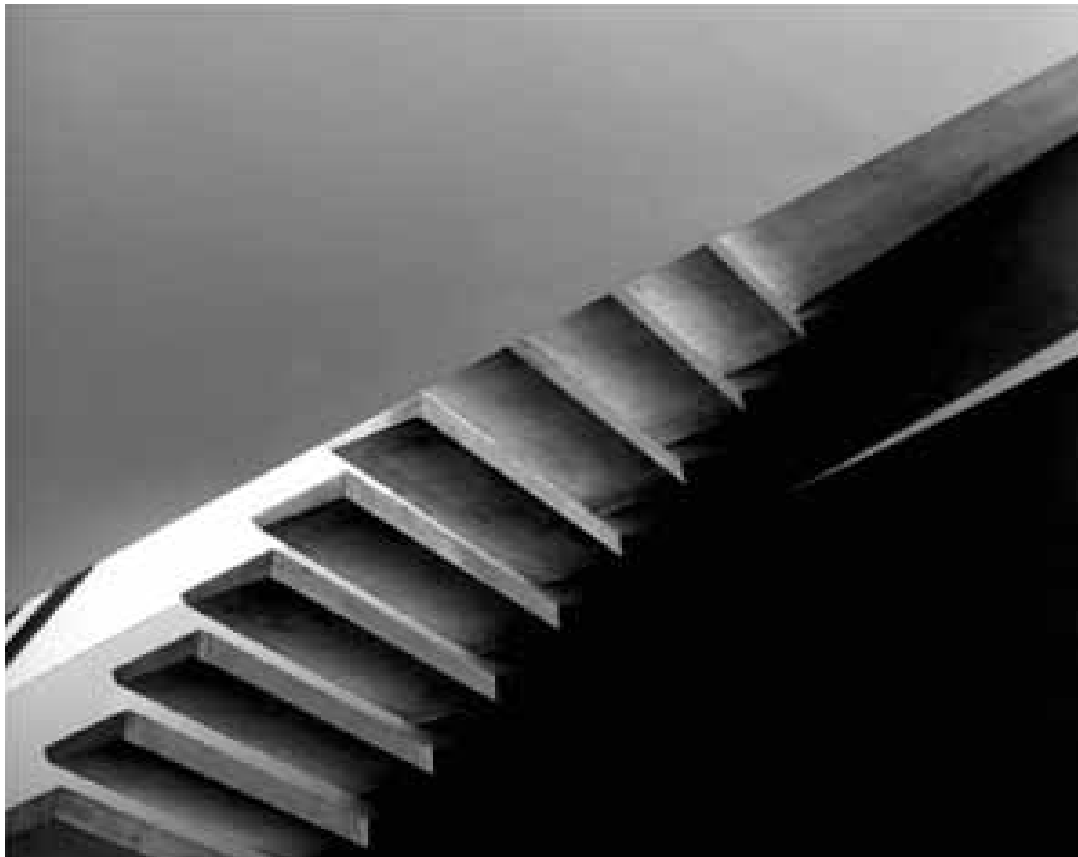


Photo by Helene Binet

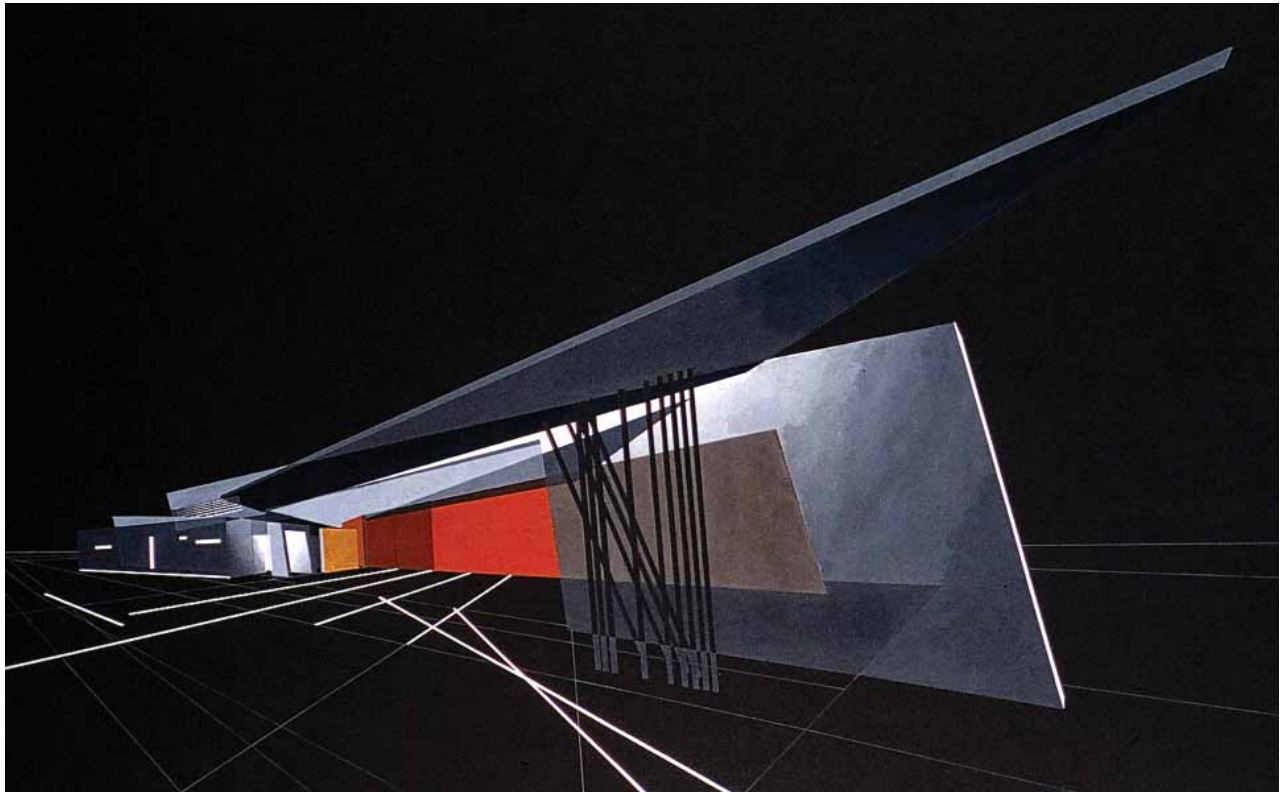


Photo by Helene Binet

Vitra Fire Station
Weil am Rhein, Germany
1991-1993
(this page and opposite)
 Photos by Helene Binet



Photo by Helene Binet

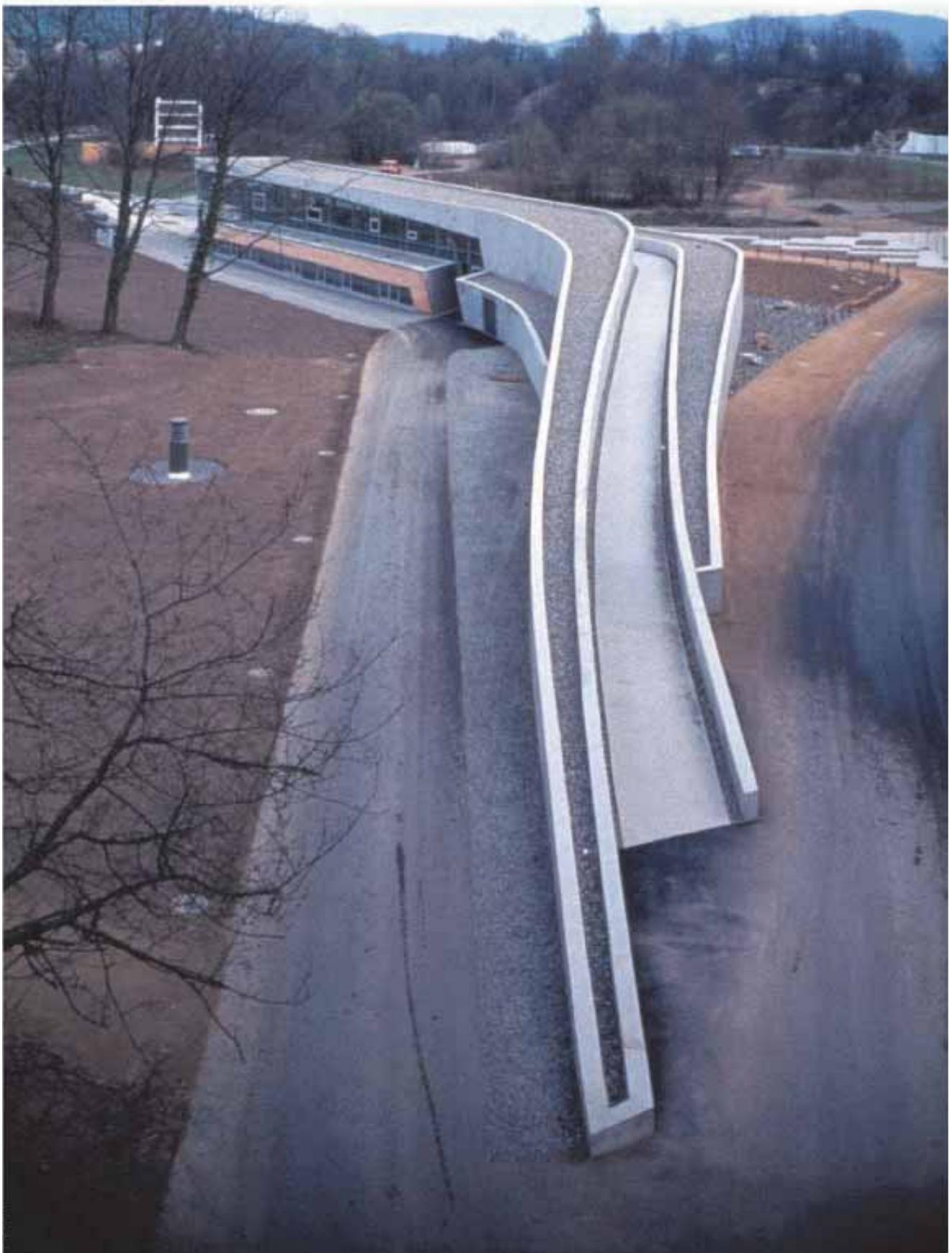


Photo by Helene Binet

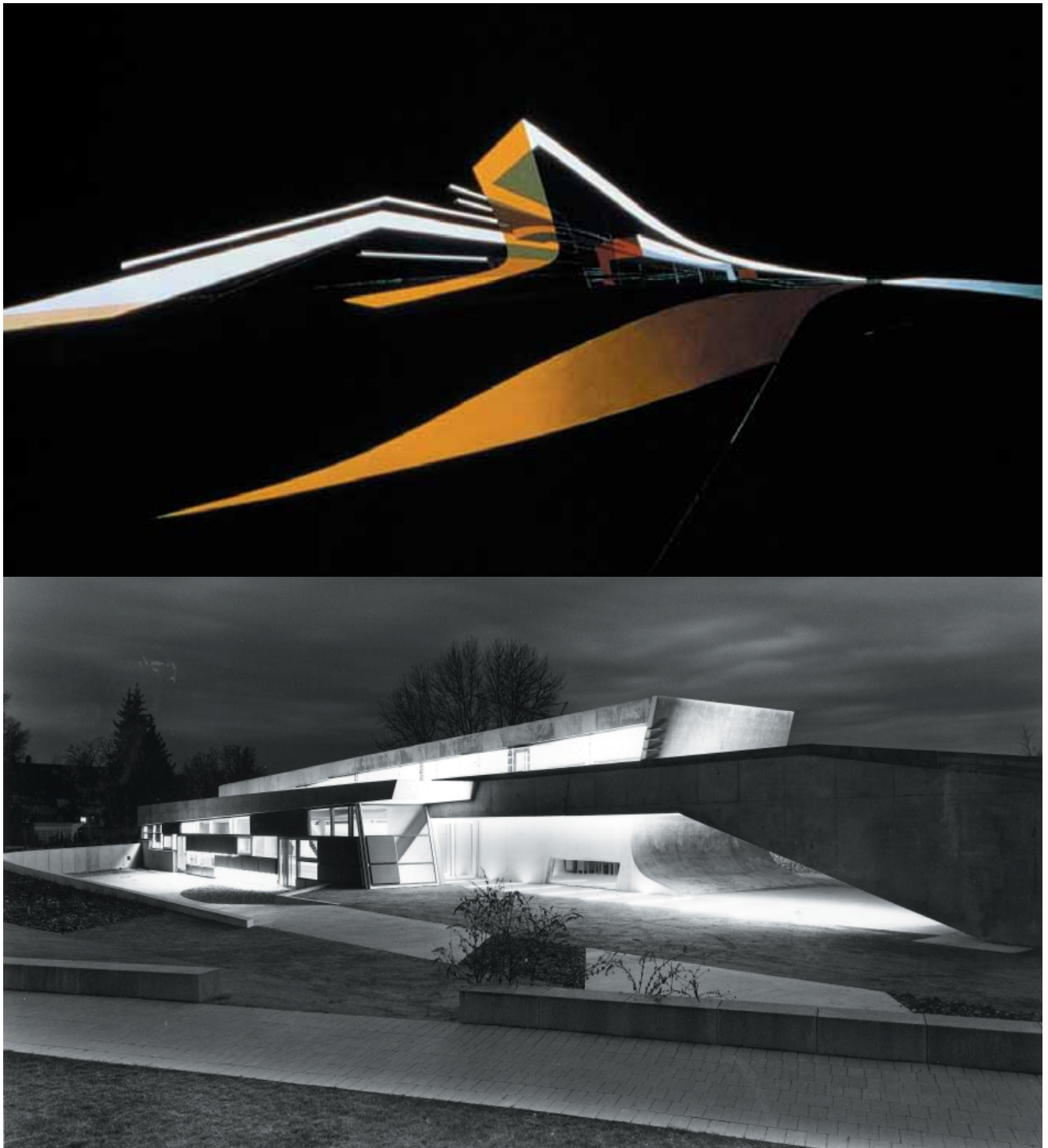


Photo by Helene Binet

LFone Landesgartenschau
Weil am Rhein, Germany
1996-1999
(this page and opposite)



Photo by Helene Binet



Photo by Roger Rothan

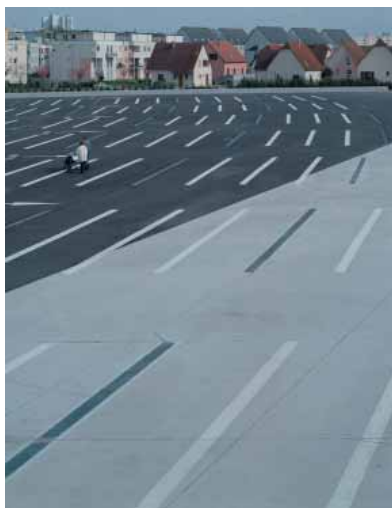


Photo by Helene Binet



Photo by Helene Binet



Car Park and Terminus Hoenheim North
Strasbourg, France
1999-2001
(this page and opposite)

Photo by Helene Binet

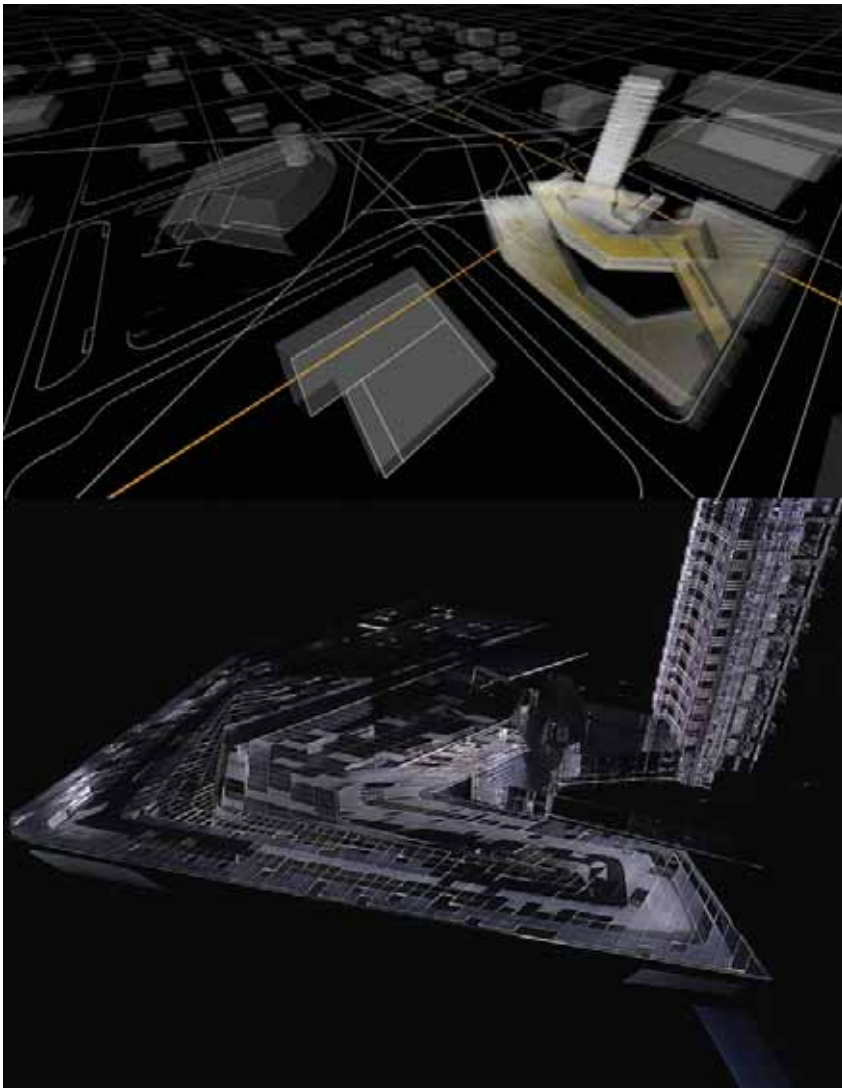


Photo by Helene Binet

**Price Tower Arts Centre
Bartlesville, Oklahoma
2002**

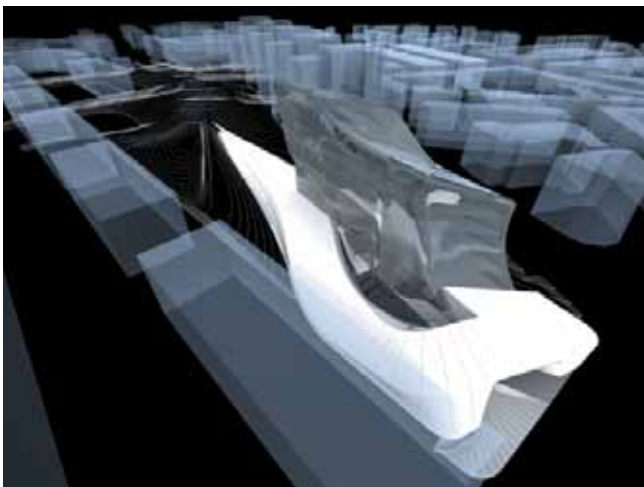


Photo by Helene Binet

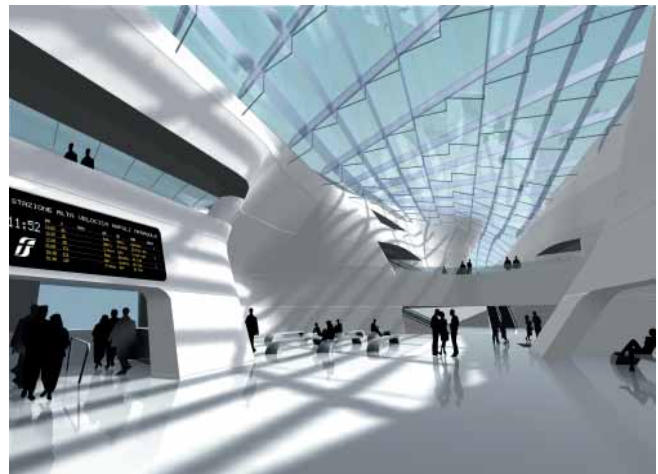


Photo by Helene Binet

**Price Tower Arts Centre
Bartlesville, Oklahoma
2002**

Photo by Helene Binet

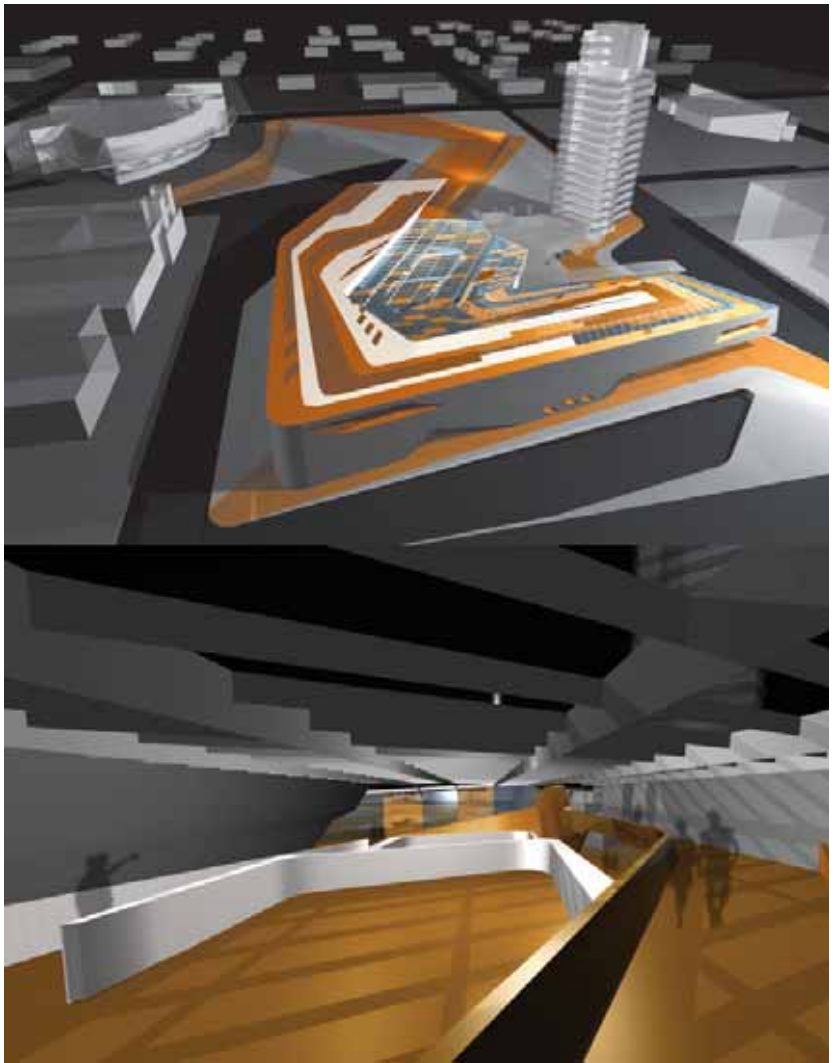
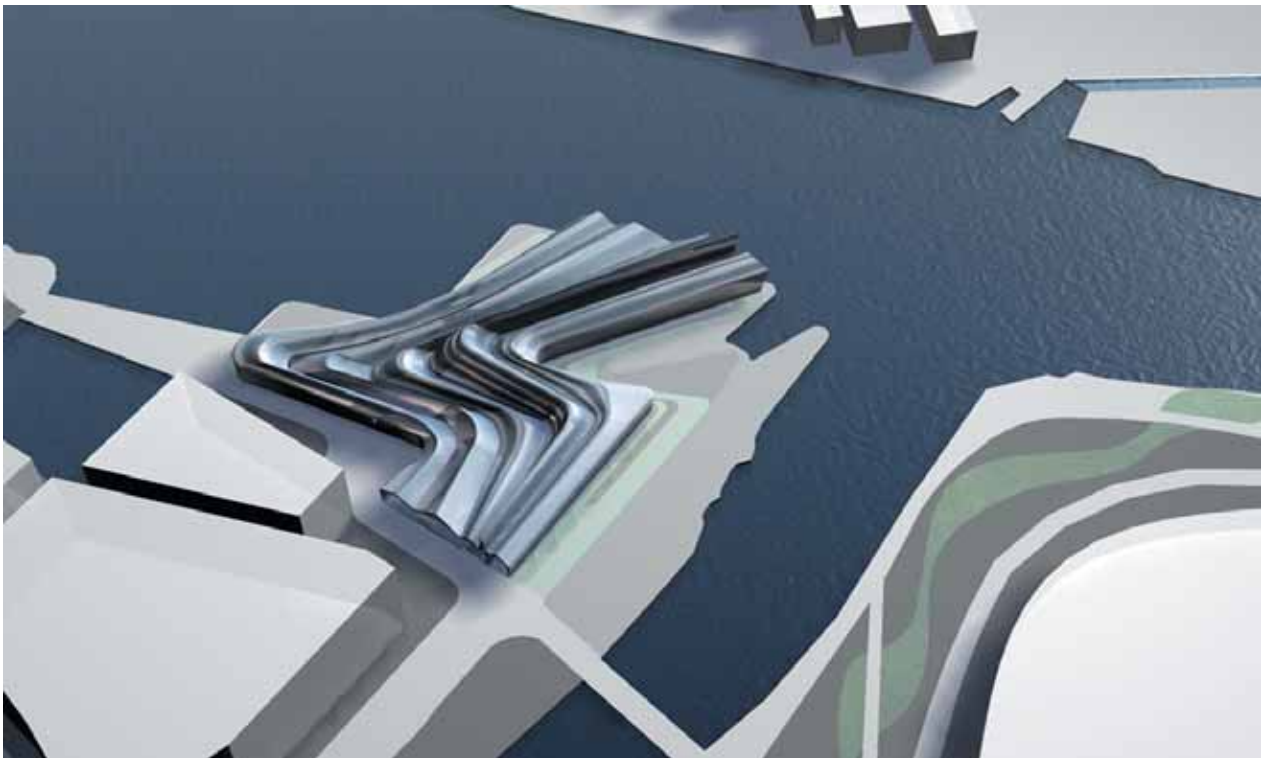


Photo by Helene Binet



THE ARCHITECTURE OF ZAHA HADID

BY

JOSEPH GIOVANNINI

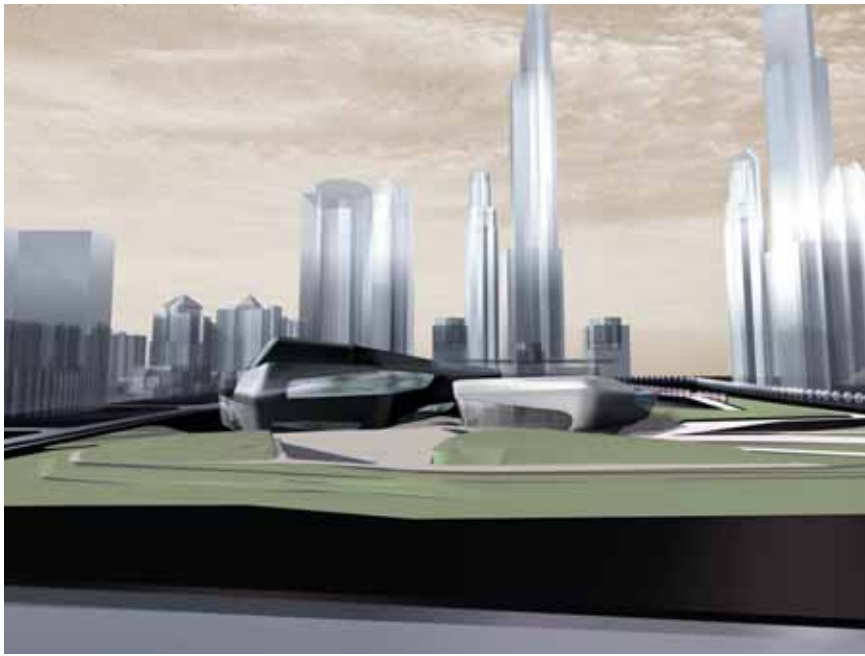
ARCHITECT AND CRITIC

Very few buildings can stand up to the Alps without retreating into modesty, but Zaha Hadid's dynamic and lyrical Bergisel Ski Jump in Innsbruck, Austria, completed in 2002, confronts the surrounding mountains with an equivalent architectural majesty. At the top of a hill, the structure occupies the sky, a free-standing silhouette. Within the bowl of a valley ringed by hills and vertiginous mountains, the turning form of the clubhouse seems to gather and funnel the aerial energy of the mountainscape to the long, bowed ramp that lofts jumpers toward the city below. Hadid designed the sweeping structure from top to bottom as one fluid gesture that both summarizes the surrounding landscape in a sweep of movement, and sends skiers down a jump conceived in an act of fluid geometric empathy akin to flight. As in Michelangelo's Sistine Ceiling, where God nearly touches Adam's hand to spark life, Hadid has provided the index finger that makes a visual connection between the sky and the ground. Here the spark of life is completed in the jump. The sensuous forms visualize and poeticize the leap, spiraling the mountainscape, sky and ground into a fluid continuum.

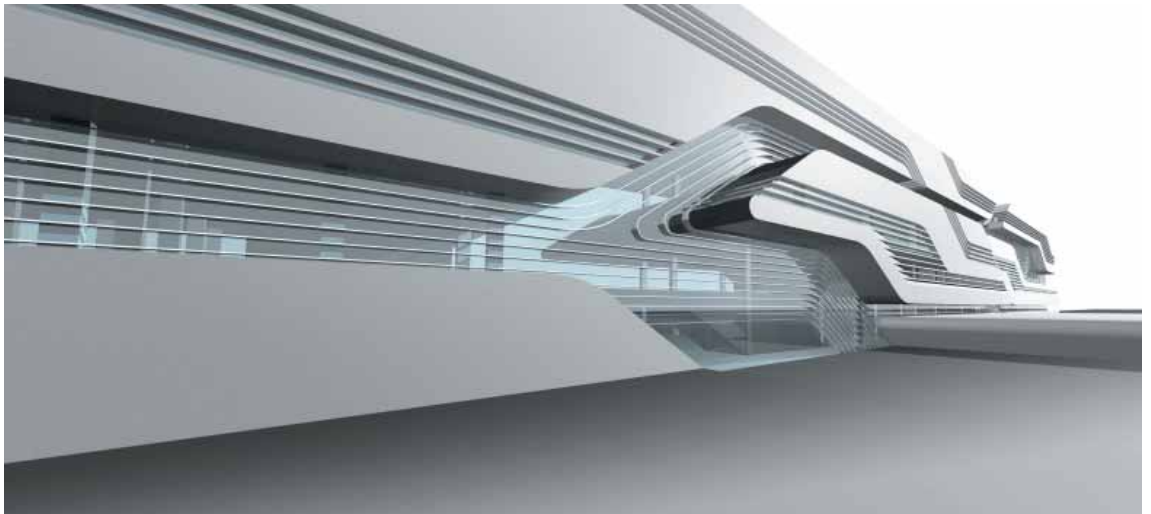
Air is Hadid's element: she floats buildings that reside aloft. At a time, in the early 1980s, when architects were concerned about manifesting the path of gravity through buildings, Hadid invented a new anti-gravitational visual physics. She suspended weight in the same way dramatists suspend disbelief. In 1983, she won a much-publicized international competition for a sports club on the Peak above Hong Kong with a crystalline structure that seemed to explode from the mountainside, creating in the fragmentary fall-out a structure that evaded any sense of a unitary whole. Eruption rather than gravity was the defining force directing the path of a building that thrived in the air. Floor planes were no longer extruded up from a single foundation, stacked atop one another, but beamed out in different directions, shifting as they rose in a complex section. A highway curved through the building in the space between the splayed, airborne volumes.

Historically, the proposal broke new ground in the field, and did so radically. As original to architecture as the twelve-tone scale once was to music, the design represented architecture of a wholly different and very unexpected order. Whatever the metaphor—explosion, implosion, fragmentation—the design favored open forms rather than closed, hermetic volumes; it offered breathing porosity rather than sealed fortification. The design quickly proved a foundational thesis for architecture, an unexpected precedent for shifting Modernism's paradigm from simplicity to complexity. The theory behind the building moved away from modernism's ideas of mass production, received typologies and the normative, to a more complex order of a kind that privileged the unique and the fragmentary. The scheme signaled a shift in sensibilities not only from truisms of the past but also from set tenets of industrial modernism, toward an indeterminate complexity sited on shifting ground somewhere between order and chaos.

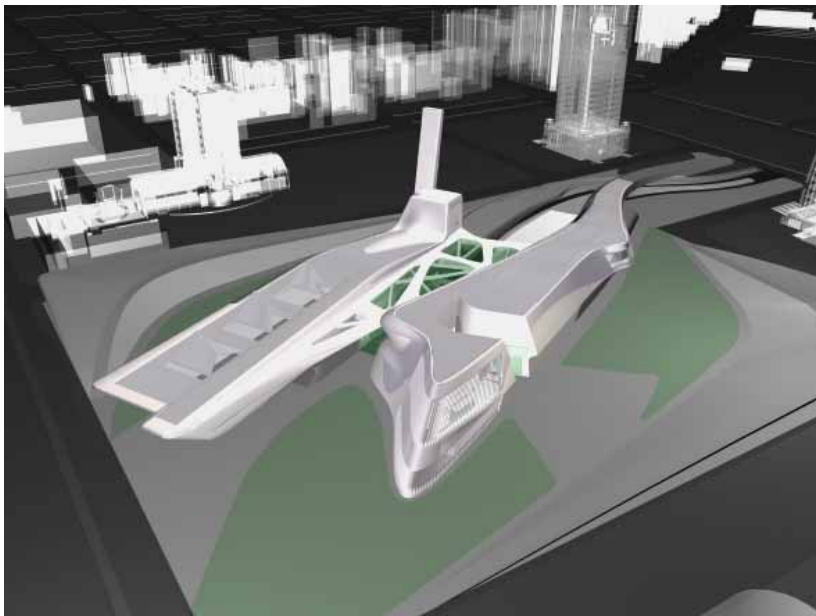
In the 1980s, many people mistakenly believed that the Peak was influenced by the use of the computer. But the influence was historical, and in the context of the Pritzker Prize, awarded this year in St. Petersburg, coincidental. The imperial Russian capital was the seat of the Russian Avant Garde artists who inspired Hadid very early in her career.



Guangzhou Opera House Rendering



Montpellier Rendering



Taichung Rendering

Vladimir Malevich, who pursued a mystic fourth dimension in his paintings and architectural schemes, had studied here, and he and his pupil El Lissitzky embarked on a remarkable journey into spatial mystery in the 1910s and '20s. Their promising experiments were aborted by a Soviet state that adopted Soviet Realism in art as official policy, and a bombastic version of classicism in architecture. The flame of discovery went out for decades.

In the 1970s, however, Hadid, a student at the Architectural Association in London, took Malevich's abstract compositions and, giving them scale and function, turned them into architectural projects that gave life again to the vision. Courageously she set off on a course to realize ideas, such as fragmentation and layering, never built by the Suprematists themselves. Inspired by Malevich's ethereal paintings, she took up the brush as a design tool, and for her, painted tableaux became a locus of spatial invention. With this methodology, applied in the elusive pursuit of almost intangible form, she escaped the prejudice latent in such design tools as the T-square and parallel rule, traditionally used by architects. Hadid came off the drawing boards, much as Frank Gehry did when, influenced by artists, he left behind the usual drawings to conceive his buildings sculpturally, often with his hands. Hadid abandoned the regularity of the T-square and parallel rule in buildings emancipated from the right angle.

Adopting isometric and perspectival drawing techniques used by the Suprematists to achieve strangely irrational spaces that did not add up to Renaissance wholes, she entered an exploratory realm where she developed forms distorted and warped in the throes of Einsteinian space. Hadid transformed traditional drawing conventions, sometimes grafting several techniques and viewpoints together in the same multi-dimensional tableau. She often layered drawings done on sheets of transparent acrylic, creating visual narratives showing several spatial strata simultaneously. Applying Suprematist painting approaches to reconceive architecture, she developed an aesthetic that seemed to challenge the inertia of material reality, with dynamic forms subject to visual acceleration and a sense of take-off. Just as the entasis of a classical column connotes the feeling of weight carried by the shaft, Hadid's forms were ideated: she shaped forms to cultivate a perception of speed communicated by the eye to the body. Concept translated to experience: the shapes conveyed a sense of physical thrill as the body empathized with form.

Superseding her mentors Malevich and El Lissitzky, Hadid anticipated real buildings in her graphic explorations: she was the first to bring Suprematism into three-dimensional space as a buildable proposition. She demonstrated the leap in a now legendary 1992 installation at the Guggenheim Museum in New York for an exhibition on the Russian Avant Garde. Taking a Malevich painting, the architect invaded the museum by superposing the abstract composition on Frank Lloyd Wright's plan, creating a composite plan. She spatialized the Suprematist composition, expanding it into the third dimension, moving the parts in abstract formations, like ice flows, through the whole museum. What seemed graphically like an object emerged as a field of objects moving through the existing building, adapted to its circular geometry. The movement was fluid, and spatial: the forms dropped and rose throughout the structure. Thematically appropriate for the show, the installation was also one of the most inspired within a long list of attempts to mediate between Wright's structure and an exhibition.

While Hadid drew inspiration from early proponents of artistic abstraction, her own restless and independent intelligence led her along a path of research that was ferociously inquisitive and inventive. Competitions often provided the occasion for the research. In a competition to design the Irish Prime Minister's house and its attendant State Guest House outside Dublin, Hadid predicated the design on collision, another notion of force. She proposed hitting the perimeter walls of a garden in the compound with a blow transmitted by the thrust of a driveway colliding with the house, breaking open its closed rectangular form. In the hypothetical impact of the drive on the house, parts broke into a shower of dynamic forms propelled chaotically into the walled space, generating a vocabulary of fragmented form in a radically re-ordered syntactic relationship. In this new space, static space became, and remained, dynamic and fluid. If, as Le Corbusier said, the plan was the generator, she was inventing a new plan that



Malevich's Tektonik
London, UK
1976-1977

was, simultaneously, a section because of the three-dimensionality of force fields in which fragments flew. The collision freed the plan from gravity as the ordering force.

Competition designs for the Peak and the Prime Minister's house, though intended for building, remained studies, but they marked a fundamental shift away from the Bauhaus strain of Modernism dominant for much of the century. The designs posited a direct relationship between matter and energy. For Hadid space itself was no longer conceived as a Newtonian void but an active Einsteinian medium transmitting force. Eschewing conventional gravity acting in inert voids, she cast space as a vectorial force field warping and propelling forms into dynamic configurations. With strong but refined buildings that were so manifestly beautiful, form alone seemed to emerge as the subject of her buildings. But the subject is really space-form—inextricably linked, mutually formative and deformative agents acting in simultaneous self-generation.

The arts progress at different speeds, and using drawing and painting as a form of architectural research, Hadid accelerated her development at a faster pace than feasible in a more conventional practice, where completion of a project often occurs years after the initial design. When she was finally afforded an opportunity to construct her vision, it was mature: she built a near masterpiece.

For a fire station in Germany for Vitra, an avant-garde furniture company whose reputation was based in progressive design, she conjured her plan from lines of force extrapolated from surrounding hills and roads, selecting in their convergence on the site what emerged as a formative sketch for the building. The originality of the design resulted in large part from carrying over illusionist drawing techniques into the built structure. Hadid seemed to stretch space by attenuating forms that tapered to points. The edges of leading prisms conformed to forced perspectives that were multiple and divergent: the perspectives did not converge on the same vanishing point, but led instead to points that did not agree with each other in either height or depth.

Hadid succeeded conceptually and perceptually in splitting space: the drawing that was a building existed did not tote up to a consistent whole but emerged instead as indeterminate and even irrational. The geometries tricked the eye: they were spectral.

The Vitra Fire Station was a design of rare daring and power, and with its completion, she succeeded in taking Suprematist drawings into three-dimensional space in a way Malevich never imagined and El Lissitzky never achieved. In the translation from paper to space, concept to reality, nothing was lost: at night, with floods washing the leaning walls in a gradient of light, the building looked exactly like the paintings. In the impeccably detailed structure, Hadid had built the vision.

Several years later—and just down the road in Weil am Rhein—the prodigiously inventive Hadid designed another building of approximately the same size. It was intended to serve as the main structure for a temporary garden show, and a surrounding park. Rather than building an object building with a commanding visual presence that pivots the site with the grace of Vitra, she conceived the building as part of the landscape. Siting the building at the entrance, where paths into the park started to diverge, she bundled the paths into a roofscape over and through the building. Her resulting garden structure was hardly distinguishable from the ground from which it emerged and into which it returned. With her second German building, she switched figure and ground, cultivating the field rather than the object. The two buildings, conceptually, could hardly be more divergent. However her methodology of deriving designs from larger site considerations remained consistent.



Cardiff Painting

Together the Weil am Rhein buildings marked a new phase in Hadid's career as she moved from paper architecture to construction, from vision to practice. The buildings retired the mistaken perception that her work was merely theoretical, and unbuildably difficult.

In the decade that followed the buildings at Weil am Rhein, commissions accelerated, growing in scale, but without loss of intensity and focus. Besides responding to the brief and the context, each building explored an avenue of research that ultimately yielded results that formed part of an ever expanding repertoire of conceptual approaches. Just as she layered images in her drawings and paintings, she layered her findings in a broader field of ideas. In projects ranging from homes to an opera house, Hadid—working with principle associate Patrick Schumacher and other members of her trusted staff—explored such issues as the multiple ground plane, sectional interconnectivity, occupied structure and infrastructure, and formal and spatial liquidity.

In a house in the Hague, she conceived an interior organized on a ramp that spiraled within the cubic form required by the developer. Interested in an architecture of movement, she developed a turning form whose twists avoided Euclidean regularity. Lkening the ramp to an orange peel, the architect escaped the fixity of regular geometries that pin and control space. The form, instead, released space, exerted pressure even on the outside box, distorting it so that it too responded, pressuring and compressing the spiral. The spiral itself, in its continuous flow, allowed mutable living arrangements: walls did not segment living spaces. The ramp acted as a loft on which occupants could determine how and where they would live. The plan was not overdetermined but receptive to interpretation and change.

For a competition that Hadid won (twice) for the Cardiff Opera House, the architect conceived the building as a necklace of jewels ringing a large public plaza. Rather than a politely “contextual” building of textured brick and matching cornice lines, the building established its own context, in the form of bristling geodes surrounding a folded ground plane. The facets of the courtyard extended the streetscape up into a building that remained directly connected to the street. The irregular topography bent to the surrounding site contours, becoming a means for extending public space within the precinct of the building.

In Strasbourg, France, in what might have been for some architects a negligible commission, Hadid turned a park-and-ride into a play of tectonic plates: tilted concrete planes angled up from the ground to form a shed protecting people waiting for trams. The huge parking lot was scored with lines and arrayed with lamps in an obsessively ruled graphic display that became an artistic abstraction of its own. As a gateway choreographing and dignifying a mundane change of transportation modes, from car to tram and back, the design transformed the anomie of the edge city by articulating a parking lot and transport shed into a disciplined play of line, form and structure. Hadid invented a new typology for suburbs whose “bucolic” *raison d'être* is normally resistant to civic architecture. The topographic manipulation of the landscape proved a seamless transition from suburb to city. Just as Frank Lloyd Wright thought of architecture as an organic part of a nature which he intensifies in a building, she cultivated this building as an organic part of an inorganic environment. The abstraction of her design process allows her to treat asphalt with rare respect and invention.

In a gathering momentum, more of her designs were being built. About the time the Bergisel Ski Jump in Innsbruck, Austria, was completed, Hadid finished the Rosenthal Center for Contemporary Art in Cincinnati. Instead of perpetuating the white cube that has become the nearly ubiquitous assumption for museum display, Hadid offered what she called a “catalogue” of different galleries that would offer spatial heterogeneity instead of the square, white, blended homogeneity typical of most museums. Though the museum brief for the competition originally requested “neutral” warehouse-like lofts, for flexible partitioning, Hadid proposed a diversity of spaces whose qualities would speak to the different characters of various artists. The design championed difference over similarity. She was again designing against the prevalent grain of the profession and conventional museological wisdom.

Hadid stacked the galleries on the narrow corner site next to a switch-back staircase that has proved an irresistible invitation into the building: few people ever take the nearby elevator. From their first steps, drawn by their curiosity, visitors plunge into an immersive environment. Shifts in the stairways, beaming through space like the floors of the Peak, designed many years before, allow changing points of view in an interior that itself is built off the orthogonal. The optically rich space is an essay in multi-perspectivalism that cultivates the perception of visitors, involving them in a participatory exchange with a building they must explore to understand. She has not built an empty container for a constellation of objects floating in Newtonian space, but a space warmed by the subjective participation of the viewer on a path of discovery. The space becomes personal, owned by visitor through a process of peripatetic exploration.

The aesthetic refinement of her designs, their very beauty, belies the fact that Hadid is committed to cultivating and enhancing the urban environment. Through all the projects, she opens geometries to invite the city into her buildings. At the CAC, where she extends what she calls “an urban carpet” from the sidewalk through the lobby up the back of the stairwell, the city and building enter a mutually supportive, reciprocal relationship.

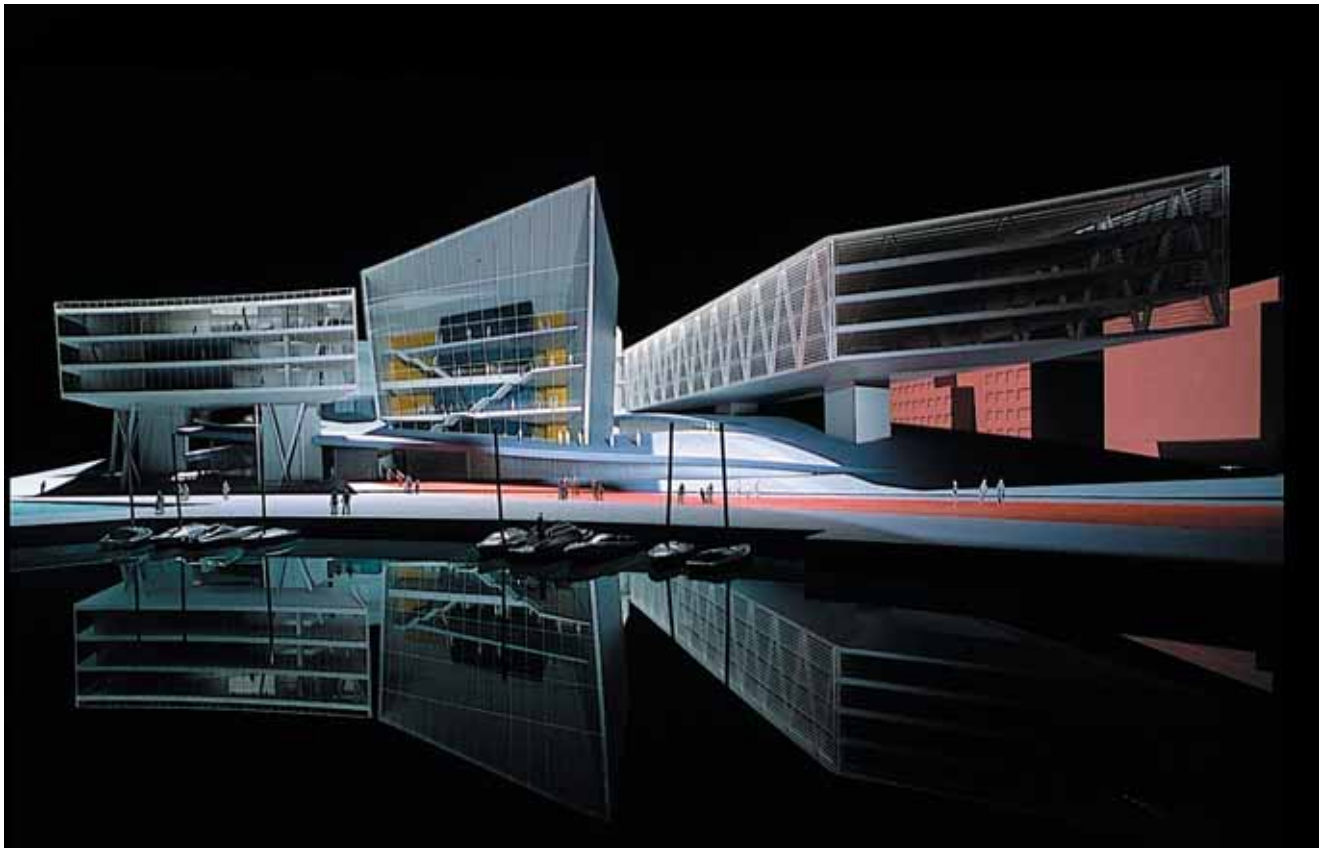
In a form of social activism, Hadid builds an invitation to the street into and through her buildings and thereby increases the public ownership of the private realm. Inside, the whole continuum of space becomes a social catalyst, or what her Russian mentors called a social condenser, which breeds a sense of community through a shared activity. As in many of her buildings, at the CAC visitors become Alpinists sharing the experience of vertiginous stairs leading to the galleries. They are not consumers, processed by escalators and elevators, but actors carving out their own experience in a suggestive space of their own interpretation.

Since the commissions for Cincinnati and Innsbruck, the commissions have taken a nearly exponential leap in scale. Commissions for a large science museum in Wolfsburg, Germany, and the National Center of Contemporary Art in Rome, have been followed by a huge BMW plant in Leipzig and a vast housing scheme in China. She has conceived large urban design projects in Bilbao and Singapore, where she again uses the idea of the landscape to organize the city in a fusion of landscape and urban form.

In a recent commission for a branch of the Guggenheim in Taichung, Taiwan, this architect, whose designs are founded on the idea of change, has proposed her most Einsteinian building yet. In a clear expression of relativity theory, she proposes that entire parts of the structure move—sections of the roof and even floors—so that, as in a station with trains pulling away at different speeds, the visitor loses the sense of which part is stationary, and which, moving. The whole environment becomes relational: the relativity of Hadid’s space-form takes on the Einsteinian relativity of space-time in what promises to be one of her most intellectually ambitious projects.

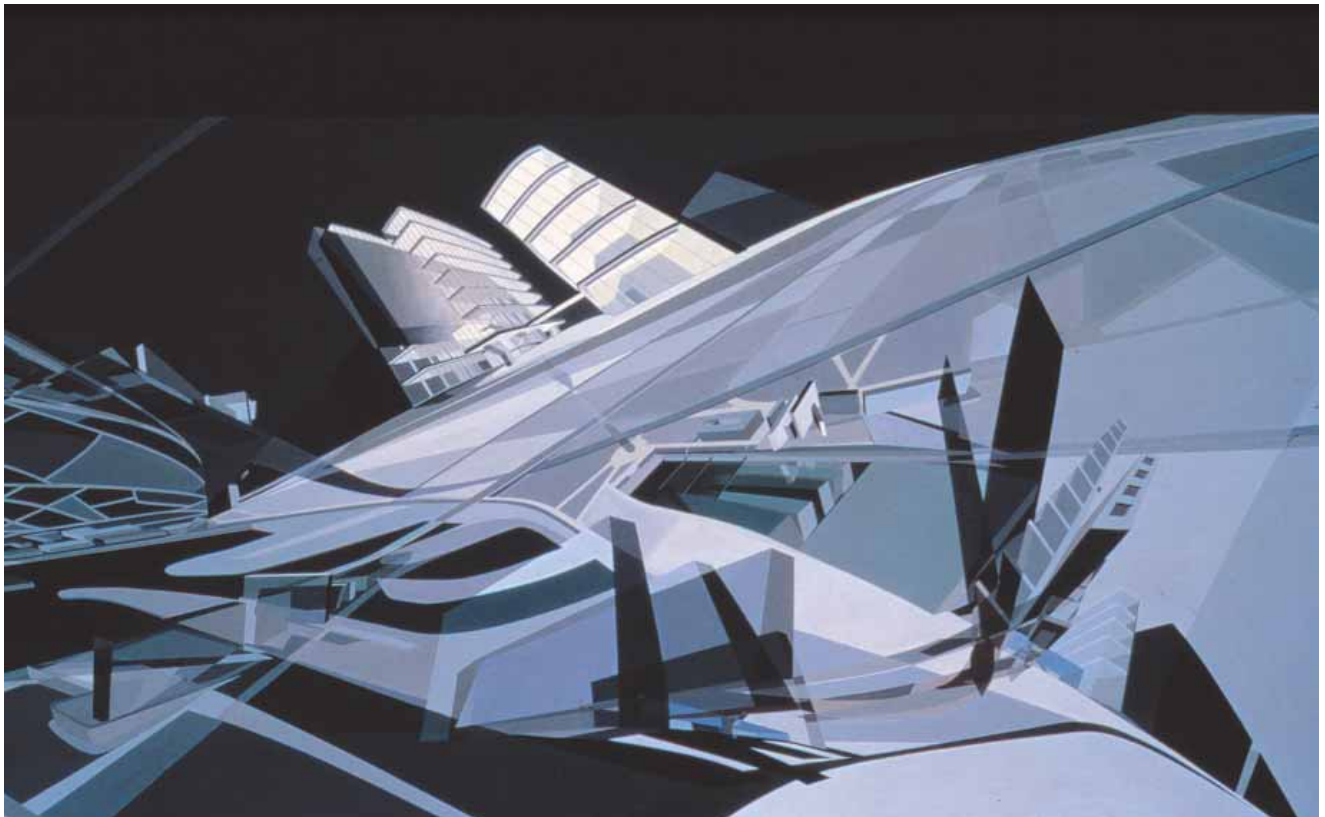
Until very recently, Hadid’s architecture was viewed as marginal, impracticable and even extreme. But the rolling success of her built projects is cumulatively establishing not only the credibility of the vision but also its incontestable power and public appeal. Hadid never designed down to her clients, and the world now seems to be catching up to a standard that she set.

Rarely has an architect so radically changed and inspired the field. From the first designs, which earned international attention, she became a galvanic figure and a force. But Hadid did not coast. The talent is protean, and the intelligence, trenchant. Like her own designs, built on change, she thrives on self-transformation, and never copies herself. She created a new architectural reality that we did not know before, and succeeds in pushing even that reality to places we can never quite anticipate.



(above) Cardiff Opera House
(Competition First Prize)
Cardiff, Wales
1994-1996

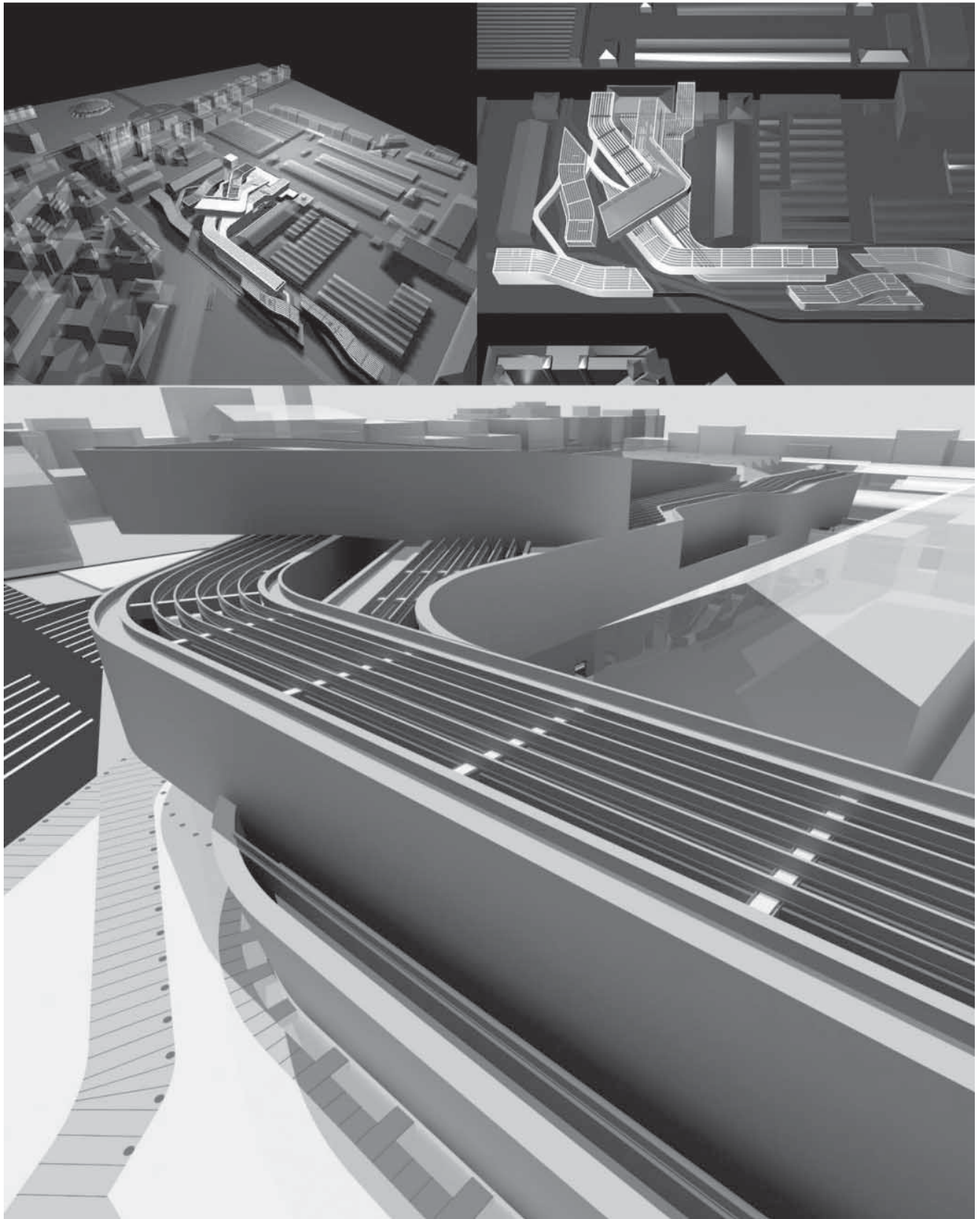
(below) KMR, Art and Media Centre
(Competition First Prize)
Dusseldorf, Germany
1989-1993





Phaeno Science Center
Wolfsburg, Germany
(under construction)
2000-2005





Maxxi National Centre of Contemporary Arts
Rome, Italy
1997-2006
(under construction)

FACT SUMMARY

Zaha Hadid

2004 Laureate, Pritzker Architecture Prize

Biographical Note

Birthdate and Place:

1950

Baghdad, Iraq

Education

AA Diploma Prize

Architectural Association School of Architecture

London, UK

Chronology

- 1978 Competitions:** Dutch House of Parliament Extension in The Hague; OMA – Z. Hadid, R. Koolhaas, E. Zenghelis
Exhibitions: OMA Exhibition in Frankfurt & at The Guggenheim Museum, New York
- 1979 Competitions:** Irish Prime Minister House and the State Guest House
- 1979 Competitions:** Irish Prime Minister House and the State Guest House
- 1980 Projects:** 59 Eaton Place, London, SW1
Teaching: Commenced teaching in the Diploma Unit 9, Architectural Association, London
- 1981 Exhibitions:** Irish Prime Minister's House, Architectural Association, London
"Planetary Architecture", Van Rooy Gallery, Amsterdam, The Netherlands
- 1982 Exhibitions:** Gold Medal Architectural Design, British Architecture for 59 Eaton Place, London
The Peak Club Competition, Hong Kong - First Prize
La Villette Park for the 21st Century, Paris, France
- 1983 Exhibitions:** "Planetary Architecture Two" Exhibition, Retrospective, AA, London
- 1984 Exhibitions:** Hamburg, Munich, Berlin (Aedes Gallery and IBA)
Lectures: Oslo, Stockholm, Copenhagen, New York, Rotterdam, Delft, Eindhoven, Amsterdam, Darmstadt, Zurich, Frankfurt, London and Kassell, RIBA, London
Publications: AA Files, no. 6, May; L'Architecture d' Aujourd'hui, no. 233, June
- 1985 Projects:** Halkin Place, London
Melbury Court, London
Competitions: Grand Building, Trafalgar Square, London
Exhibitions: Triennale di Milano, Milan, Italy; Philippe Bonnafont Gallery, San Francisco, USA; Paris Biennale Exhibition at the Centre Pompidou, Paris, France; Bauforum, Hamburg, Germany; G.A. Gallery, Tokyo, Japan
Lectures: Washington University, Washington, USA; St. Louis Southern California Institute of Technology, L.A., USA; RIBA, London
Publications: Domus, no. 643, September; G.A. Document, no. 13, September
- 1986 Projects:** Interior and Furniture, 24 Cathcart Road, London, UK
IBA Housing, Berlin, Germany
Exhibitions: National Museum of Art, Kyoto, Japan; Mexico City, Mexico; Grey Art Gallery, New York, USA; Aedes Gallery, Berlin, Germany
Teaching: Visiting Design Critic in Architecture at Harvard Graduate School of Design, Cambridge, Massachusetts, USA (completed); Hamburg Docklands, Hamburg, Germany
Lectures: MIT Symposium, Massachusetts Institute of Technology, Cambridge, Mass., USA; Rhode Island School of Design, Rhode Island, USA; Syracuse Architectural

League, Syracuse University, N.Y.C., USA; Tulane University, New Orleans, Louisiana, USA; "WestWeek", Pacific design Centre, L.A., California, USA; RAI Convention, Adelaide, Melbourne & Sydney, Australia; Universities of Carleton, Waterloo and Toronto, Canada; Katholieke Universiteit Leuven, Congress, Leuven, Belgium; Internationales Design Zentrum, Berlin, Germany

1987 Projects: Sculpture, Rotterdam, The Netherlands
Tomigaya and Azabu-Jyuban, Tokyo, Japan

Competitions: West Hollywood Civic Centre, Los Angeles, California, USA

Exhibitions: Architectural Association, London; "Corbu Vu Par", Institut Français d'Architecture, Paris, France; "Cities of the Future", Sao Paulo, Brazil; Max Protetch Gallery, New York, USA

Teaching: Visiting Professor of Architecture at the Graduate School of Architecture, Planning and Preservation at Columbia University, New York, USA

Lectures: Col·legi d'Arquitectes de Catalunya, Barcelona, Spain
Institute of Contemporary Arts, London, UK
Architectural Association, London, UK
Sao Paulo Conference on Cities, Sao Paulo, Brazil

Publications: Architectural Record, June; L'Architecture d'Aujourd'hui, no. 252, September

1988 Competitions: Al Wahda Sports Stadium, Abu Dhabi, UAE
Victoria Areal, Berlin, Germany

Exhibitions: "Deconstructivist Architecture" Museum of Modern Art, New York, USA;
"The Metropolis" I.C.A., London; Finnish Museum of Architecture, Helsinki, Finland; "Kunst und Architektur", Hamburg, Germany; Edra Furniture, Milan Furniture Fair, Milan, Italy; Architectural association, London; Arts Council, Rotterdam, The Netherlands; Aedes Gallery, Berlin, Germany

Lectures: University of Pennsylvania, Philadelphia, PA, USA; "Women in Architecture", BSA, Boston, Mass., USA; Massachusetts Institute of Technology, Cambridge, Mass., USA; "NEOCON 20" International Symposium of Modern Architecture V, Chicago, Illinois, USA; Technical University of Nova Scotia, Halifax, NS, USA; "The Alcan Lectures", Montreal, Quebec, Canada; "Whether Europe" Technische Universiteit Delft, The Netherlands; University of Cambridge, Cambridge, UK; The University of Tennessee, Knoxville, Tennessee, USA; "Decostruction" Symposium, Tate Gallery, London

Publications: Archithese, 1-88, Jan.-Feb.; Architectural Design, Vol.58, no. 3/4; Architectural Record, Mid-September; Arch+, no. 96/97, Nov.-Dec.; Berlin – Denkmal oder Museum of Modern Art, New York

1989 Projects: Vitra Factory Landscape Study, Weil am Rhein, Germany
Office/Housing Project, Hamburg Hafenstrasse, Germany
Moon Soon Restaurant, Sapporo, Japan
Hamburg Docklands, Bauforum 2, Hamburg, Germany
Bordeaux Docklands, Bordeaux, France
Folly 3, Expo'90, Osaka, Japan
Wall to Wall Carpet Design for Vorwerk, Dialogue I, London

Awards: Zollhof 3 Media Park, Düsseldorf, Germany - First Prize

Competitions: Zollhof 3 Media Park, Düsseldorf, Germany
Tokyo Forum, Tokyo, Japan

Exhibitions: Ville de Bordeaux, Bordeaux, France; "New York Architecture" Museum of Architecture, Frankfurt, Germany; 121 Gallery, Antwerp, Belgium; "Wild and Uncertain Times" at I.F.A., Paris, France; Neumarket 17, Zürich, Switzerland; "Private Lives" Museum of Architecture, Frankfurt, Germany; Group Show at Camden Arts Centre, London; Bauforum, Hamburg, Germany; "Arc en Reve" Bordeaux, France; Group Show at Max Protecht Gallery, New York, USA; "SIA'89" Paris, France

Lectures: "Objekt & Design", Vernissage, Berlin, Germany; Technische Universität Berlin, Germany; "The Alcan Lectures", Vancouver, Canada; Victoria & Albert Museum, London; Universidad computense de Madrid, Spain; Wisconsin Society of Architects, Wisconsin, USA; The University of Wisconsin, Milwaukee, Wisconsin, USA; SCI-ARC, Vico Morcote, Lugano, Switzerland; "SPACE", HSD Congress Conference, Bergen, Norway;

- Yale University, New Haven, Connecticut, USA; Aachen Technische Hochschule, Aachen, Germany; "SPECULATIONS: The Practice of Architecture, Theoretically Speaking", The American Institute of Architects, Baltimore, USA; "SIA'89", Paris, France
- Publications:** AA Files, no. 17, Spring
- 1990 Projects:** Vitra Fire Station, Weil am Rhein, Germany
Leicester Square, London
- Completed Projects:** Folly 3, Osaka, Japan
Moon Soon Restaurant, Sapporo, Japan
Music Video Pavillion, Groningen, The Netherlands
- Exhibitions:** Leicester Square, Rediscovering the Public Realm, Heinz Gallery, London
- Lectures:** "Homage a El Lissitzky", Technische Hochschule, Darmstadt, Germany;
Bergische Universität Gesamthochschule Wuppertal, Wuppertal, Germany; Staatliche Hochschule für Bildende Künste, Frankfurt, Germany; "Symposium 1990", Museum für Gestaltung, Basel, Switzerland; "Architecture Today", Österreichisches Museum für Angewandte Kunst, Vienna, Austria; Royal College of Art, London
- Publications:** World Architecture, Vol. 1, no. 4; Architectural Design, no. 87; Daidalos, no. 37. September; Kukan, no. 9, September; What a Wonderful World, Groningen
- 1991 Projects:** Vitra Fire Station, Weil am Rhein, Germany
Dream Office for Vitra International, Basel, Switzerland
"London 2066" for Vogue Magazine's 75th Anniversary
International Workshop, Weil am Rhein, Germany
Cwmdu Site Masterplan, Mixed use development, Swansea, Wales
Villa, The Hague, The Netherlands
Zollhof 3 Media Park, Design Development, Düsseldorf, Germany
- Exhibitions:** "New Berlin" Exhibition at Deutsches Architektur Museum, Frankfurt, Germany
Osaka Folly Exhibition, Architectural Association, London
Billie Strauss Gallery, Stuttgart, Germany
G.A. Gallery, Tokyo, Japan
- Lectures:** "Lost Opportunities for London", Architectural Foundation, London, UK
"1991 Edinburgh Winterschool", Edinburgh University, Scotland; Harvard University, Cambridge, Massachusetts, USA; "The Future of Modernism", University of Miami/ Lowe Art Museum, Florida, USA; Bartlett School of Architecture & Planning, London; "Primavera del Disseny", Col·legi D'Arquitectes de Catalunya, Barcelona, Spain; "The Exploding Body", DIA Center for the Arts, New York, USA; Cornell University, Ithaca, New York, USA; Universität Stuttgart; Stuttgart, Germany; Universität Karlsruhe, Germany
- Publications:** Domus, no. 729, July-August; Diseño Interior, no. 7, September; Architectural Review, no. 1137, November; El Croquis, Monograph, no. 52, December; Berlin Morgen; Deutsches Architektur Museum, Frankfurt; Osaka Follies, Architectural Association
- 1992 Projects:** Vitra Firestation, Weil am Rhein, Germany
Hotel Billie Strauss, Stuttgart, Germany
'Russian Avant-garde', Exhibition Design, Guggenheim Museum, New York, USA
- Competitions:** Cologne Rheinauhafen, Cologne, Germany
- Exhibitions:** Gallery Plan Venise, Paris
'Vitra', Aedes Galerie und Architekturforum, Berlin, Germany
'Dimensions Expanded and Explored', Kruller Müller, Otterlo, Holland
'Madrid European Cultural Capital 1992', Madrid, Spain
- Lectures:** Columbia University, New York, USA; Princeton University, Princeton, New Jersey, USA; Cleveland Center of Arts, Cleveland, Ohio, USA; Graduate School of Design, Harvard University, Cambridge, Massachusetts, USA
- Publications:** Deutsche Bauzeitung, January; Architectural Design, vol. 62; 3-4 Newsline, March/April '92; Harper's Bazaar (USA), October

- 1993 Projects:** Kunst und Medienzentrums Rheinshafen, Düsseldorf, Bauantrag, Germany
 Billie Strauss Hotel, Stuttgart, Germany – on site
 Vitra Firestation, Weil am Rhein, Germany
- Completed Projects:** Vitra Fire Station, Weil am Rhein, Germany - Opening 13 May
- Competitions:** Concert Hall, Copenhagen, Denmark
 Carnuntum Museum, Vienna, Austria
- Exhibitions:** 'I am the Enunciator', Thread Waxing Gallery, New York, USA;
 'New World Images', Louisiana Museum of Modern Art, Denmark;
 'Re-opening', MAK, Vienna, Austria
- Teaching:** Columbia University, New York, NY, USA; Graduate School of Architecture, Planning and Preservation, Visiting Professor of Architecture, haus der Architektur, Graz, Austria; 'Wien Mitte', Workshop for the Urban Design Project in Vienna, Austria
- Lectures:** Southern California Institute of Architecture, Los Angeles, California, USA; The Pacific Design Center, Los Angeles, California, USA; The Ohio State University, Columbus, Ohio, USA; The Architectural League of New York, NYC, USA; Universität Basel, Basel, Switzerland; The Catholic University of America, Washington, D.C., USA; The Berlage Institute, Amsterdam, The Netherlands; The Merchandise Mart, Chicago, Illinois, USA; The Royal Institute of British Architects, London; The Architects Computer Show, Wiesbaden, Germany; The Bartlett School of Architecture, London
- Publications:** AIT, Jun; Abitare, September; Architectural Review, June; Architecture, September; Architecture & Technique, September; Architecture & Urbanism, October; Architektur & Wohnen, August; L'Architecture d'Aujourd'hui, September; ART, June; Basler Magazine, 15 May; Blueprint, June; Building Design, 14 May; Bündner Zeitung, 15 May; Contemporary European Architects, Vol. 2; DBZ; De Architect, December; Der Spiegel, 17 May; Die Zeit, 21 May; Domus, September; Frankfurter Allgemeine Zeitung, 14 May; Global Architecture no. 37; The Guardian, 17 May; The New York Times Magazine, 16 May; Le Nouveau Quotidien, 15 May; Neue Züricher Zeitung, 2 June; The Observer, 23 May; Progressive Architecture, August; Stern, no. 22; Süddeutsche Zeitung, 18 May; Tages-Anzeiger, 15 May; Vogue (USA), August
- 1994 - 5 Projects:** Kunst und medienzentrum Rheinshafen, Düsseldorf, Germany
 Billie Strauss Hotel, Stuttgart, Germany – on site
 Spittelau Viaducts Housing Project, Vienna, Austria
 Site in the City of London, London, UK
- Awards:** Cardiff Bay Opera House, Cardiff, Wales - First Prize
- Competitions:** 42nd Street Times Square Gateway Hotel, New York City, USA
 Prado Museum Extension, Madrid, Spain
- Exhibitions:** Grand Central Station, New York City, USA
 "In Dialog: Zeichnungen Zur Spittelau", Vienna, Austria
 Galerie Grita Insam und Galerie Billie Strauss, Nebern, Germany
 4th Istanbul Biennial, Istanbul, Turkey
 "European Architecture 1984-94", Fondacio Mies Van Der Rohe, Barcelona, Spain
 Project Pfaffenberg-Carnuntum Museum, Architektur Zentrum, Vienna, Austria
- Lectures:** Artforum International, New York, USA; Columbia University, New York; USA; Univesidad La Salle, Mexico; University of Calgary, Canada; University of Michigan, Ann Arbor, USA; University of Hong Kong, Hong Kong; Tongji University, Shanghai; Taipei University, Taipei; Fassade-Internationales Architektursymposium, Dresden, Germany; Royal Institute of British Architects, London; University of Madrid, Madrid, Spain
- Publications:** G.A. Document International; Deutsche Bauzeitung, January; Art Forum International, February; L'Arca, March; Oculus, vol. 57, no. 7, March; De Architect, March; L'Architecture d'Aujourd'hui; Harpers and Queen, May; New York, May; Korean Architects, May; El Croquis Monograph, September

- 1996 Projects:** Cardiff Bay Opera House, Cardiff, Wales
Spittelau Viaducts Housing Project, Vienna, Austria
- Awards:** "Thames Water Habitable Bridge Competition", London, Joint First Prize
- Competitions:** Victoria & Albert Museum, The Boilerhouse Competition, London – Shortlisted to final
"Thames Water Habitable Bridge Competition" – Invited International Competition, London;
Project d'une Salle Philharmonique à Luxembourg, Luxembourg – Shortlisted to first round
- Exhibitions:** "Wish Machine World Invention" (Exhibition Installation Design), Kunsthalle, Vienna, Austria
Zaha Hadid Recent Works 1990-1995, Galerie Renate Krammer, Hamburg, Germany
"Products of Desire 2", Royal Institute of British Architects, London
The Summer Exhibition 1996, Royal Academy of Arts, London
Tribute to Philip Johnson, Museum of Modern Art, New York, USA
Venice Architecture Biennale, Venice, Italy
Paper Art, International Paper Biennale, Düren, Germany
- Lectures:** Conference "Ethics & Architecture" UFVAB, Brussels, Belgium; Netherlands Architecture Institute, Rotterdam, The Netherlands; Chamber of Architects, Hamburg, Germany;
Architectural Association of Ireland, Trinity College, Dublin, Republic of Ireland;
"Urban Ecstasy" Symposium, John Moores University, Liverpool, England;
Institute of Contemporary Arts, London; Cambridge University Architectural Society, Cambridge University, Department of Architecture, Cambridge, England;
"Living Bridges", Royal Academy of Arts, London; Ordres des Ingenieurs, Beirut, Lebanon
- Publications:** Architectural Design Drawing; Architectural Profile; Architektur Aktuell; Casabella;
"From Visions to Perspectives", Zürich; "100 Greatest Architects", Monacelli Press, New York, USA; "581 Architects in the World", UIA Barcelona Review, Quaderns, Barcelona, Spain; ArchitektØn; The Art Newspaper; Architektur + Wettbewerbe; Blueprint;
"Everyday and 'Other' Spaces", Architecture and Feminism, New York, USA; av Context; Elle; GG; The J.P. Getty Trust Bulletin; Arabic Daily Newspaper; Hinge Magazine; Büroräume Bürohäuser; World Architects
- 1997 Projects:** Spittelau Viaducts Housing Project, Vienna, Austria
Landesgartenschau, LFOne, Weil am Rhein, Germany
- Awards:** Project d'une Salle Philharmonique à Luxembourg, Luxembourg – Fourth Prize
- Competitions:** Museum of Islamic Art, Doha, Qatar – Shortlisted
Refurbishment of The Hackney Empire Theatre, London – Shortlisted
Illinois Institute of Technology, Campus Center, Chicago, Illinois - Shortlisted
- Exhibitions:** "Cities of the Future: Towards the New Urban Living", Hong Kong, South Korea, China, Singapore, The Philippines, Taiwan and Japan
"GA International '97", GA Gallery, Tokyo, Japan
"Creating Utopia", Davies Memorial Gallery, Newtown, Wales
"Architektur Sommer", Galerie Renate Kammer, Hamburg, Germany
Museum of Modern Art, San Francisco, California, USA
- Teaching:** Sullivan Chair, Louis Henri Sullivan Distinguished Professor, University of Illinois, School of Architecture, Chicago, Illinois, USA
- Lectures:** Art Institute of Chicago, Sullivan Chair Lecture, Chicago, Illinois, USA;
Washington University, St Louis, Missouri, USA; Forum 97, Dubai, UAE; Architect 97, Bangkok, Thailand; 'Architecture of the Imagination', San Francisco Forum, San Francisco, California, USA; Jordan University, Amman, Jordan; INTO lecture, Berlage Institute, Amsterdam, The Netherlands; IAAS Workshop, Basel, Switzerland; AA Workshop, Hong Kong
- Publications:** Architecture Today; Arquitectura Viva; Dialogue Magazine, April; Impulse Magazine; G.A. Houses Project '97; Graphis; The International Design Yearbook, London; UME 5, Thames Habitable Bridge, Melbourne, Australia; Restaurants in New York, USA & Japan, NY/Milan; Domus, Dossier 1997; Architecture Magazine; Abitare Magazine, May; Art & Architecture Magazine; Bauwelt; Building Design, Twist + Shout, May; The Art of Architectural Drawing: Imagination & Techniques, New York, USA; Deutsche Bauzeitschrift, February; Forum Magazine, May/June; The Independent; Few and Far Between, 30 May; Putting on a Brave Face on Wales, The Architects' Journal, 24 April; Design Report, May; The Independent; Design for Living, 17 May; The Architects' Journal; Ein Haus, Ein Aufruhr, May, Wiesbaden, Germany; Rivistatecnica; Drawing on Diversity: Women Architecture & Practice, London; FX: Design in Business & Society, June;

Architektur & Wohnen; Interiors, Summer Issue; Stern, Summer Issue; Art 4d, March;
 Architektur, June; The Architects' Journal, 150 Special Issue, 10 July;
 Los Angeles Times; Drawing Board of Dreams, 30 December

- 1998 Projects:** Sheikh Zayed Bridge, Abu Dhabi, UAE
 Spittelau Viaducts Housing Project, Vienna, Austria
 Exhibition Design, Hayward Gallery, London
 Landesgartenschau, LFOne, Weil am Rhein, Germany
 Mind Zone, Millennium Dome, Greenwich, London
 Rosenthal Center for Contemporary Art, Cincinnati, Ohio, USA
- Awards:** Honorable Member of the Bund Deutsches Architekten, Bund Deutsches Architekten
 Rosenthal Center for Contemporary Art, Cincinnati, Ohio, USA – First Prize
- Competitions:** Illinois Institute of Technology, Campus Center, Chicago, Illinois, USA – Shortlisted
 Rosenthal Center for Contemporary Art, Cincinnati, Ohio, USA
- Exhibitions:** Museum of Modern Art, San Francisco, California, USA;
 "Power House UK", An Exhibition for the Department of Trade Industry
- Teaching:** Visiting professor of Architecture, Master Design Studio, Graduate School of Architecture,
 Planning and Preservation, Columbia University, New York, USA
 Guest Professorship of Architecture, Hochschule Fur Bildende Kunst, Hamburg, Germany,
 Guest Professorship Knowlton School of Architecture, Ohio State University,
 Columbus, Ohio, USA
- Lectures:** Columbia University of New York, USA; Rensselaer Polytechnic Institute, New York, USA;
 VSTB Weil am Rhein, Germany; Universidad Politecnica de Puerto Rico,
 Knowlton School of Architecture, Ohio State University, Ohio, USA; Royal College of Art,
 London; Fuse 98: Beyond Typography Conference, San Francisco, California, USA
- Publications:** Building Design, 12 February; The Architects' Journal, 12 February; Diseño Interior, January;
 The Architects' Journal; New York Times, 13 March; Al Hayat, 12 April; Building Design, March;
 International Herald Tribune, 31 March; The Evening Standard, 19 May;
 New York Times, 9 August
- 1999 Projects:** Sheikh Zayed Bridge, Abu Dhabi, UAE
 Spittelau Viaducts Housing Project, Vienna, Austria
 Mind Zone, Millennium Dome, Greenwich, London
 Rosenthal Center for Contemporary Art, Cincinnati, Ohio, USA
 Metapolis, Charleroi Danse, Charleroi, Belgium
 Terminus Multimodal Hoenheim Nord, Strasbourg, France
 Al-Wabrah Farm, Qatar
 Executing God, Film set
 Pet Shop Boys, Stage Set Design, London, UK
- Awards:** MAXXI National Centre of Contemporary Arts, Rome, Italy – First prize
 Phaeno Science Centre Wolfsburg, Wolfsburg, Germany – First prize
 Holloway Road Bridge, University of North London, London – First prize
- Competitions:** MAXXI National Centre of Contemporary Arts, Rome, Italy
 Phaeno Science Center, Wolfsburg, Germany
 Holloway Road Bridge, University of North London, London, UK
- Exhibitions:** London Institute Exhibition, London; Design Museum, London; "Metaforms.
 Deconstructivist Positions in Architecture and Art", Kunsthalle, Düsseldorf; "Art Museums
 in the Turn of the Millennium: Concept, Projects, Buildings", Centro Galego de Arte
 Contemporanea, Santiago de Compostela, Spain; "New Collection: Donations and
 Acquisitions 1995 – 1999", Deutsches Architektur Museum, Germany;
 "New Urban Environments", Tokyo, Japan
- Teaching:** Visiting professor of Architecture, Master Design Studio, Graduate School of Architecture,
 Planning and Preservation, Columbia University, New York, USA
 Harvey S. Perloff Chair in the Department of Architecture, University College of Los Angeles,
 Department of Architecture and Urban Design, Los Angeles, California, USA
- Lectures:** Victoria & Albert Museum, London; Architectural Association, London;
 "Strategic Space– Urbanity in the 21st Century", International Design Forum, Germany;
 The Bartlett School of Architecture, Building, Environmental Design and Planning,
 University College of London, London; "In the Works: Urban Spectacles",

- The Museum of Modern Art, New York, USA
- Publications:** Highbury & Islington Express, 29 January; Die Zeit Magazine, 9.25, February; Grazia, 15 May; Art in America, February; Archithese, February; nu: the Nordic Art Review, Blueprint Architecture, Design & Contemporary Culture, March; Bauwelt, 9 March; April; Time, 12 April; D La Repubblica delle Dome, April; Architektur Aktuell, May; Los Angeles Times Magazine, 16 May; AIT Architektur. Innerarchitektur, April; Werk, Baunen + Wohnen, May; deArchitect, June; Architecture Archit, July; The Architects' Journal, July; Domus, July/August; Casabella, September; Interni, December; Highlife, October; RIBA Interiors, December; Kenchiku Bunka, vol. 54, December
- 2000 Projects:** Sheikh Zayed Bridge, Abu Dhabi, UAE Rosenthal Center for Contemporary Art, Cincinnati, Ohio, USA Terminus Multimodal Hoenheim Nord, Strasbourg, France Al-Wabrah Farm, Qatar MAXXI National Centre of Contemporary Arts, Rome, Italy Phaeno Science Centre, Wolfsburg, Germany Maritime Terminal, Salerno, Italy Bergisel Ski Jump, Innsbruck, Austria Serpentine Gallery, London, UK Meshworks, Villa Medici Installation, Rome, Italy JVC Guadalajara Hotel, Guadalajara, Mexico Venice Biennale, Venice, Italy ICA Exhibition, Institute of Contemporary Arts, London, UK Zürich Jewelry Exhibition, Alles Schmuck, Zürich, Switzerland Z-scape Furniture, Sawaya & Moroni, Italy Abitare il Tempo, Verona, Italy Kunst Museum, Zaha Hadid Longue, Wolfsburg, Germany Wolfsburg Masterplan, Wolfsburg, Germany Aedes Gallery Exhibition, Berlin, Germany Spittelau Viaducts Housing Project, Vienna, Austria
- Awards:** Honourable Member of the American Academy of Arts and Letters
Sponsor: American Academy of Arts and Letters
Honorary Fellowship of the American Institute of Architects
Sponsor: American Institute of Architects
RIBA Awards 2000 for Mind Zone, Millennium Dome
- Competitions:** Grande Bibliotheque de Quebec, Montreal, Canada
Pescara Urban Plan, Pescara, Italy
Grande Mosque, Strasbourg, France
Queen Mary Hospital, London
Wadsworth Atheneum Museum of Art, Wadsworth, USA
Furrer's Music Theatre, Graz, Austria
- Teaching:** Visiting Lecturer for the Architecture & Interior Departments, Royal College of Art, Architecture & Interiors, London
Eero Saarinen Visiting Professor, Yale University, New Haven, Connecticut, USA
Professorship at University of Applied Arts, Vienna, Austria
- Lectures:** Royal College of Arts & University of Westminster, London; The School of the Art Institute of Chicago, Chicago, Illinois, USA; Museum of Contemporary Arts, Chicago, Illinois, USA; The University of Greenwich, School of Architecture and Landscape, London; Harvard Graduate School of Design, Harvard, Massachusetts, USA; The Rice Design Alliance, Houston, Texas, USA; University of Cincinnati, Cincinnati, Ohio, USA; AIA Convention, Philadelphia, Pennsylvania, USA
- Publications:** Architectural Record, January; Art Perspektiven Architektur, January; New Architecture, January; The Architects Journal, January; Archit, February; XXI, March; AIT Architektur, March; Architektur Aktuell, March; Eye, March; Diseño Interior, March; Libération, 17 March; L'Événement, 16-22 March; Le Monde, 16 March; Le Monde, 21 March; Le Nouvel Observateur, 16-22 March; Le Figaro, 18-19 March; Le Soir, 10 March; Le Matin, 10 March; The Bulletin, Arts Focus, 2 March; The Bulletin, Arts Review, 16 March; La Libre, 12 March; De Standaard, 8 March; La Vie, 3 March; La Gazette, 10 March; Arch+, April; Domus, April; Blueprint, April; Architektur & Wohnen, April; Wettbewerbe Aktuell, April; La Casa, April; Line, Spring; A+, 2 May; Spring; Building Magazine, 19 May; deArchitect, June; Via Arquitectura, June; Design Week, June; Riba Interiors, June; architecture Archit, June; World Architecture, June; Dictionary of Today's Design, Heibonsha; Modern Painters, Summer; Life The Observer Magazine, 11 June; The Bulletin, 20 June; L'Unità, 24 June, The Architecture of Zaha Hadid in photographs by Helene Binet (Lars Muller).
- 2001 Projects:** Sheikh Zayed Bridge, Abu Dhabi, UAE
Rosenthal Center for Contemporary Art, Cincinnati, Ohio, USA
Terminus Multimodal Hoenheim Nord, Strasbourg, France
Al-Wabrah Farm, Qatar
MAXXI National Centre of Contemporary Arts, Rome, Italy
Phaeno Science Centre Wolfsburg, Wolfsburg, Germany

Maritime Terminal, Salerno, Italy
 Bergisel Ski Jump, Innsbruck, Austria
 JVC Guadalajara Hotel, Guadalajara, Mexico
 Z-scape Furniture, Sawaya & Moroni, Italy
 Kunst Museum, Zaha Hadid Longue, Wolfsburg, Germany
 Wolfsburg Masterplan, Wolfsburg, Germany
 Vista Masterplan (NE Fusion), Singapore
 Mandarina Duck Store, London, UK
 Placa de las Artes, Barcelona, Spain
 Ordrupgaard Museum Extension, Denmark
 Spittelau Viaducts Housing Project, Vienna, Austria

Completed

Project: Terminus Multimodal Hoenheim Nord, Strasbourg, France

Awards: Vista Masterplan (NE Fusion), Singapore – First prize
 Placa de las Artes, Barcelona, Spain – First prize
 Ordrupgaard Museum Extension – First prize
 Terminus Multimodal Hoenheim Nord, Strasbourg, France - FX Awards 2001 Finalist
 Terminus Multimodal Hoenheim Nord, Strasbourg, France – Equerre d'Argent
 special mention

Competitions: Homes for the Future 2, Kite Site, Glasgow, Scotland
 Vista Masterplan (NE Fusion), Singapore
 South Bank Centre Jubilee & Hungerford Sites, London
 Albertina, Vienna, Austria
 BMW Event and Delivery Centre, Munich, Germany
 Congress Centre, Cordoba, Spain
 Los Angeles County Museum of Art, Los Angeles, California, USA
 Place de las Artes, Barcelona, Spain

Exhibitions: Kunst Museum, Zaha Hadid Lounge, Wolfsburg, Germany;
 Architektur Forum Tirol, Zaha Hadid Recent Works, Innsbruck, Austria

Teaching: Professorship at University of Applied Arts, Vienna, Austria
 Visiting Lecturer for the Architecture & Interiors Department, Royal College of Arts,
 Architecture & Interiors, London

Lectures: Basel Architectural Lectures, Swissbau 2001, Basel, Switzerland; Oxford University –
 Middle East Society, Oxford, England; lecture at Wapping Project, London;
 Architecture Foundation series at Serpentine Pavillion

Publications: El Croquis no. 103, Spain; FX, Supplement, London; Le Figaro, Paris; Building Design,
 London; The Architects' Journal, London; Architectural Record, March; Elegance;
 NRC Handelsblad; The Cincinnati Post, USA; Downtowner, USA; Creativebase, UK;
 Building Design, 23 March, London; Architectural Record, March; Talk Magazine, USA;
 Newsweek, USA; D La Republica delle Donne, Italy; Zaha Hadid, Urban Architecture
 (Aedes), Germany; Casabella 693, Italy; GA Document 65 & 66, Japan; Zoo 09 & 10, UK;
 Art – Architecture – Design (Shanghai Art Museum), China; A + U no. 374, Japan;
 XXI no. 9, Turkey; Intersection Car Culture, UK; Wallpaper, October, UK;
 World Architecture no. 96; Looking Back in Envy (Architectural Design, edited by
 Jan Kaplicky, UK; Architecture, September, US; Technique and Architecture, August, France;
 Archicree, August, France; Building, May, UK; Architectural Record, September, USA;
 Blueprint, September, UK; Space Magazine, Japan; Wettbewerbe nos. 203/204, Germany;
 Baumeister B10, Germany; Cartier Magazine, USA; Donna Karan Magazine, USA;
 Numero, October, France; Abitare no. 408, Italy; Architektura & Biznes; Axis no. 93.;
 Royal Wings Jan/Feb, Jordanian Airlines inflight magazine; Blueprint no.191 January 2001;
 World Architecture no.102 January 2002; Bridge: the architecture of connection,
 Lucy Blakstad, August Media 2001; Architectural Record 12/2001.

2002 Projects: Sheikh Zayed Bridge, Abu Dhabi, UAE
 Rosenthal Center for Contemporary Art, Cincinnati, Ohio, USA
 MAXXI National Centre of Contemporary Arts, Rome, Italy
 Phaeno Science Centre Wolfsburg, Wolfsburg, Germany
 Maritime Terminal, Salerno, Italy
 Bergisel Ski Jump, Innsbruck, Austria

JVC Guadalajara Hotel, Guadalajara, Mexico
 Kunst Museum, Zaha Hadid Longue, Wolfsburg, Germany
 Wolfsburg Masterplan, Wolfsburg, Germany
 Vista Masterplan (NE Fusion), Singapore
 Placa de las Artes, Barcelona, Spain
 Ordstrupgaard Museum Extension, Denmark
 Temporary Guggenheim Museum, Tokyo, Japan
 BMW Central Building, Leipzig, Germany
 Spittelau Viaducts Housing Project, Vienna, Austria

Completed

Project: Bergisel Ski Jump, Innsbruck, Austria

Awards: Terminus Hoenheim-Nord, Strasbourg – Equerre d'Argent special mention
 Terminus Hoenheim-Nord, Strasbourg – AIA UK Chapter Award 2002
 One-north masterplan, Singapore – AIA UK Chapter Honourable Mention
 BMW Central Building, Leipzig, First Prize
 Terminus Hoenheim-Nord, Strasbourg – Red Dot Award
 Commander of the British Empire (CBE)

Competitions: Temporary Guggenheim Museum, Tokyo
 Nuova Stazione AV, Florence, Italy
 BMW Central Building, Leipzig
 Collection Brandhorst, Munich, Germany

Exhibitions: Centre for Contemporary Art, Rome
 Zaha Hadid Laboratory - Yale, USA and Washington Building Museum
 Deutsche Architecture Museum –Shadows Exhibition (contributing artist)
 MAK Centre, Vienna

Teaching: Professorship at University of Applied Arts, Vienna, Austria
 Eero Saarinen Visiting Professor of Architectural Design at Yale University

Lectures: Futurisme Conference, Palma de Majorca
 Columbia University, USA
 Third University, Roma
 Victoria and Albert Museum, London
 National Building Museum, Washington
 Architectural Association, London
 The Bartlett, London (part of Archigram conference)

Publications: Blueprint no.191 (January 2002); World Architecture no.102 (January 2002); Bridge: the architecture of connection, Lucy Blakstad, August Media 2001; Vogue (February 2002); Harpers & Queen (March 2002); Architectural Research Quarterly (vol.5 no. 3); Architektur & Wirtschaft (134/2001); Neue Zurcher Zeitung (29 Dec 2001); Casabella (697); UME (14); Lapiz (181); Elle Italy (181); Space (40); A + U (377); House Beautiful; El Pais ; New York Times (26 June 2002); The Independent (June 2002); The Financial Times (June 2002); AA Files (48 winter 2002); Saudi Aramco World (Dec)

“Zaha Hadid, Opere e Progetti” (Umberto Allemandi, Italy)

Publications: Blueprint no.191 January 2002; World Architecture no.102 January 2002; Bridge: the architecture of connection, Lucy Blakstad, August Media 2001; Vogue, February 2002; Harpers & Queen, March 2002; Architectural Research Quarterly, vol.5 no. 3; Architektur & Wirtschaft 134/2001; Neue Zurcher Zeitung 29 Dec 2001; Casabella 697; UME 14; Lapiz 181; Elle (Italy) 181; Space 40; A + U 377; House Beautiful; El Pais (Spain); New York Times, 26 June 2002; The Independent (UK), June 2002; The Financial Times (UK), June 2002

2003 Projects: Sheikh Zayed Bridge, Abu Dhabi, UAE
 Rosenthal Center for Contemporary Art, Cincinnati, Ohio, USA
 MAXXI National Centre of Contemporary Arts, Rome, Italy
 Phaeno Science Centre Wolfsburg, Germany
 Maritime Terminal, Salerno, Italy
 Vista Masterplan, Singapore
 Placa de las Artes, Barcelona, Spain

Ordurpgaard Museum Extension, Denmark
 BMW Central Building, Leipzig, Germany
 Price Tower Arts Centre, Bartlesville, Oklahoma
 Herault Culture Sport, Montpellier, France
 Taichung Guggenheim Museum, Taichung
 Spittelau Viaducts Housing Project, Vienna, Austria

Completed

Project: Rosenthal Center for Contemporary Art, Cincinnati, Ohio, USA

Awards: Terminus Hoenheim-Nord, Strasbourg – Mies van der Rohe Award
 Moenchsberg Lift – Salzburg - 2nd Prize

Competitions: Guangzhou Opera House, Guangzhou, China
 Paris Bridge, Paris, France
 Moenchsberg Lift – Salzburg, Austria
 Tromso Harbour, Denmark
 Novartis Car Park
 Museum for Mediterranean Culture, Marseilles, France
 Napoli Afragola High Speed Train Station, Italy
 BBC Music Centre, London, UK
 University Of Connecticut, USA
 Wakefield Sculpture Gallery, Wakefield, UK
 Mexico City Library, Mexico
 Linz Bridge
 House of History Visitors Centre, La Coruna, Spain
 The Cooper Union, New York, USA
 Exhibition Road Project, London, UK
 Neues Stadt Casino, Basel, Switzerland
 ESHA Campus Centre
 Canadian Museum for Human Rights, Canada

Exhibitions: Latent Utopias, Graz, Austria
 Price Tower Arts Centre, Bartlesville, USA
 Artists' Space, New York, USA

Zaha Hadid Architecture, MAK Centre, Vienna, Austria

Teaching: Professorship at University of Applied Arts, Vienna, Austria

Lectures: Tulsa Center for Architecture, USA
 MAK, Vienna, Austria
 Collegio, Barcelona, Spain
 Wolfsburg, Germany
 Columbia University Graduate School of Architecture, Planning and Preservation, Columbia, USA
 Latent Utopias, exhibition talk, Graz, Austria
 Berlage, Rotterdam, Netherlands
 Design Museum, London, UK
 Architectural Association, London, UK
 St. Anthony's College, Oxford, UK
 Naples, Italy

Publications: AV Monografias (99-100, summary of 2003); AJ Architectural Journal (January, March, May, July, September, December); The Guardian (03 February); The Observer (02 February); Architectural Record (April, May, June, July, August, September); Building Design; Casabella (708 - February, 718 - September); Architectural Digest (January, June, September); Baumeister (April, July, August); A+U (392-May, 395-August, 396-September); El Mundo (May); El Pais (May); Newsweek (May); The Wall Street Journal Europe (May); Elle France (May); New York Magazine (June); Sunday Times (June); The New York Times (June); Domus (860-June, 861-July, 865-Dec); Financial Times (July); Elle Italy (July); Space (429-August); GA Document (73-Jan, 74-June), Riba Journal (June), Die Weltwoche (Sept), El Correo (Sept, Nov); Architektur & Wohnen (Oct); Monument (Oct), Volkswagen Magazine (Nov), Le Moniteur (Nov)

“Zaha Hadid Architektur”, (MAK Vienna, Austria)

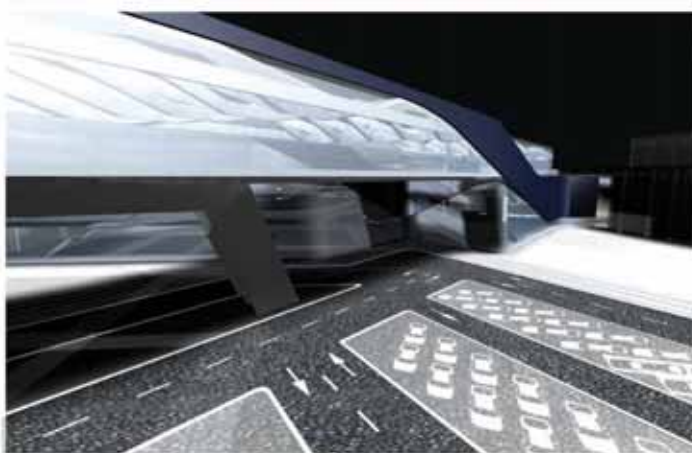
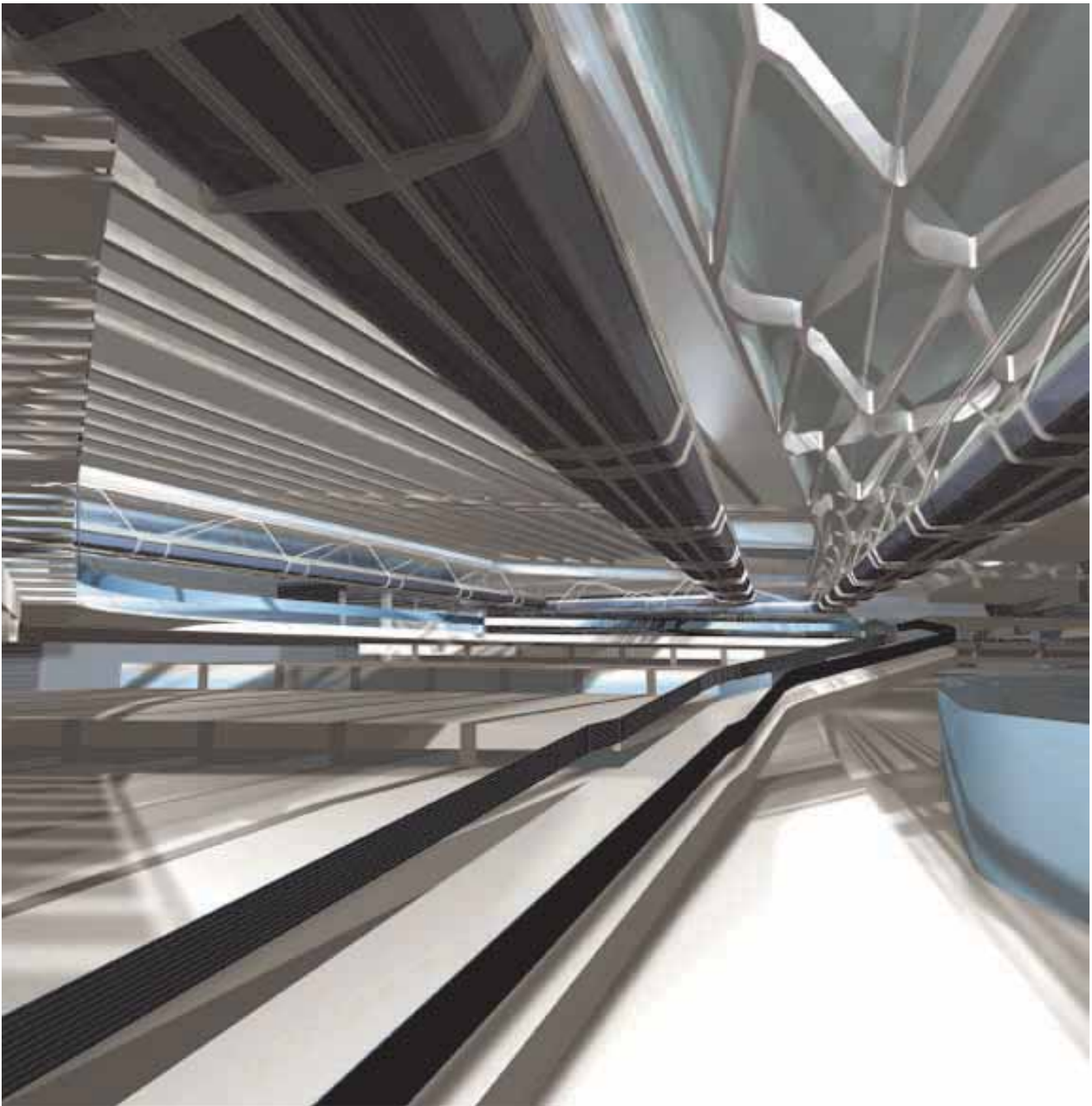
Publications: Architectural Journal, Architectural Record, January 2003; Casabella, February 2003; Saudi Aramco World, January 2003; Architectural Digest (Germany), January 2003; The Observer, 02 February 2003; The Guardian, 03 February 2003; Elle (Italy) 181; Space 40; A + U 377; House Beautiful; El Pais (Spain); New York Times, 26 June 2002; The Independent (UK), June 2002; The Financial Times (UK)

2004 Projects: BMW Central Building, Leipzig, Germany
Phaeno Science Center, Wolfsburg, Germany
MAXXI National Centre of Contemporary Arts, Rome, Italy
Ordrupgaard Museum Extension, Denmark
Spittelau Viaducts Housing Project, Vienna, Austria
Sheikh Zayed Bridge, Abu Dhabi, UAE
Vista Masterplan, Singapore
Hotel Interior Puerta America, Madrid, Spain
Maritime Terminal, Salerno, Italy
Napoli Afragola High Speed Train Station, Italy
Price Tower Arts Centre, Bartlesville, Oklahoma, USA
Montpellier Library, Archive and Sport facility, France
Selfridges Window Installation, London, UK
Moscow River, Moscow, Russia
Moscow Dominion, Moscow, Russia
SoHo City, Beijing, China
SoHo Forum, Beijing, China
Placa de las Arts, Barcelona, Spain
Alimentaria Winery, Spain
Bilbao Masterplan, Spain
Taichung Guggenheim Museum, Taichung
Fiera di Milano, Milan, Italy
Pau Library, France
Surface Hotel, New York, USA
Boulevard Der Stars, Berlin
Maggie's Centre, Fife, Scotland, UK
Sheikh Mosque, Doha, UAE
Euskotren Headquarters, Durango, Spain
Herault Culture Sport, Montpellier, France

Awards: Architect of the year 2004, Blueprint Award
Rosenthal Centre for Contemporary Art, Cincinnati - WIRED Rave Award 2004
Rosenthal Centre for Contemporary Art, Cincinnati - RIBA Worldwide Award 2004
Zaha Hadid, Laureate of the Pritzker Architecture Prize 2004
London Architect of the year, London Architectural Biennale 2004

Competitions: Euskotren Headquarters, Durango, Spain – First Prize
Pau Library, France – First Prize
Boulevard der Stars, Berlin, Germany – First Prize
Fiera di Milano, Milan, Italy – First Prize
NYC 2012 Olympic Village, New York, USA
Adidas Branding Centre, Herzogenaurach, Germany
European Patent Office, The Hague, Netherlands
Spittelau Skywalk, Spittelau, Austria
The High Line Masterplan, New York, USA
Bethune Swimming Pool, Bethune, France
Nottingham Performance and Live Arts Centre, Nottingham, UK
EPFL Learning Centre, Lausanne, Switzerland
Innsbrucker Nordkettenbahn, Innsbruck, Austria
London Olympic Aquatic Centre, London, UK
Graz Competition, Graz, Austria
Connecticut Centre for Science and Exploration, Connecticut, USA
The Biennale Cinema, Venice, Italy
Palais Shuarzenberg, Vienna, Austria

- SoHo Forum, Beijing, China
 Theater Plein Masterplan, Antwerp, Belgium
 CMACGM Tower, Marseille, France
 Glasgow Riverside Museum, Glasgow, Scotland
 London Olympic Aquatic Centre, London, UK
- Exhibitions:** GA Gallery, Tokyo, Japan
 Arti e Architettura 1900 – 2000, Genova, Italy
 Metamorph, Architectural Biennale, Venice, 2004
 Zaha Hadid, Istanbul, Turkey
- Teaching:** Professorship at University of Applied Arts, Vienna, Austria
 Eero Saarinen Visiting Professor, Yale University, New Haven, Connecticut, USA
- Lectures:** Yale University, USA
 Wexner Arts Center, Columbus, Ohio, USA
 UCLA, Los Angeles, USA
 Chicago Art Institute, Illinois, USA
 Hermitage Theatre, St. Petersburg, Russia
 Barbican Lecture for Clerkenwell Architecture Biennale, London, UK
 Moscow, Russia
 British Council Lecture, Venice Biennale, Italy
- Publications:** A+U nr 400 (Jan); The Architectural Review (Jan); El Pais (Feb, March), Vogue US (March), Building Design (Jan, Feb, March), Il Giornale dell'architettura (Jan, April), Building (March), The New York Times (March 22 and 28); Miami Herald (March), Chicago Tribune (March), Yale Daily News (March, April), Houston (March), USA Today (March); The Washington Post (March), The Daily Telegraph (March), The Evening Standard (March), The Architect's Journal (March, April); The Independent (March); The Economist (March), The Architect's Journal (March, April), Le Monde (March, April); Liberation (March), Le Figaro (March); La Libre Belgique (March); Die Welt (March); Der Standard (March); Frankfurter Allgemeine (March), Baunetz (March), Suddeutsche Zeitung (March); El Correo (March), La Gaceta, El Mundo (March), ABC Spain (March), Deia (March), Corriere della Sera (March), La Repubblica (March), Kommersant (March, June), Izvestia (March, June), Asahi Evening Newspaper (March); Southern Weekend (March), Oriental Morning Post (March); Casamica (April); The Guardian (April); The Independent (April); Yale Bulletin and Calendar (April); The Reader (April); GA Document 79 (May), AIT (May); Der Spiegel (May), Deutsche Bauzeitschrift (May), Quest (May); Financial Times (May); The St Petersburg Times (June), Vecherka (June), Elle Japan (June), D La Repubblica delle Donne (June)
- El Croquis “Zaha Hadid 1983-2004” [Monograph], (El Croquis, Spain)**
“Zaha Hadid Space for Art” (Lars Muller Publishers, Germany)
“Car Park and Terminus Strasbourg” (Lars Muller Publishers, Germany)
“Zaha Hadid Complete Works” (Thames and Hudson)



BMW Central Building
Leipzig, Germany
(renderings)
2002-2004

HISTORY OF THE PRITZKER ARCHITECTURE PRIZE

The Pritzker Architecture Prize was established by The Hyatt Foundation in 1979 to honor annually a living architect whose built work demonstrates a combination of those qualities of talent, vision, and commitment, which has produced consistent and significant contributions to humanity and the built environment through the art of architecture. It has often been described as “architecture’s most prestigious award” or as “the Nobel of architecture.”

The prize takes its name from the Pritzker family, whose international business interests are headquartered in Chicago. They have long been known for their support of educational, religious, social welfare, scientific, medical and cultural activities. Jay A. Pritzker, who founded the prize with his wife, Cindy, died on January 23, 1999. His eldest son, Thomas J. Pritzker has become president of The Hyatt Foundation.

He explains, “As native Chicagoans, it’s not surprising that our family was keenly aware of architecture, living in the birthplace of the skyscraper, a city filled with buildings designed by architectural legends such as Louis Sullivan, Frank Lloyd Wright, Mies van der Rohe, and many others.” He continues, “In 1967, we acquired an unfinished building which was to become the Hyatt Regency Atlanta. Its soaring atrium was wildly successful and became the signature piece of our hotels around the world. It was immediately apparent that this design had a pronounced affect on the mood of our guests and attitude of our employees. While the architecture of Chicago made us cognizant of the art of architecture, our work with designing and building hotels made us aware of the impact architecture could have on human behavior. So in 1978, when we were approached with the idea of honoring living architects, we were responsive. Mom and Dad (Cindy and the late Jay A. Pritzker) believed that a meaningful prize would encourage and stimulate not only a greater public awareness of buildings, but also would inspire greater creativity within the architectural profession.” He went on to add that he is extremely proud to carry on that effort on behalf of his mother and the rest of the family.

Many of the procedures and rewards of the Pritzker Prize are modeled after the Nobel Prize. Laureates of the Pritzker Architecture Prize receive a \$100,000 grant, a formal citation certificate, and since 1987, a bronze medallion. Prior to that year, a limited edition Henry Moore sculpture was presented to each Laureate.

Nominations are accepted from all nations; from government officials, writers, critics, academicians, fellow architects, architectural societies, or industrialists, virtually anyone who might have an interest in advancing great architecture. The prize is awarded irrespective of nationality, race, creed, or ideology.

The nominating procedure is continuous from year to year, closing in January each year. Nominations received after the closing are automatically considered in the following calendar year. There are well over 500 nominees from more than 47 countries to date. The final selection is made by an international jury with all deliberation and voting in secret.

The Evolution of the Jury

The first jury assembled in 1979 consisted of the late J. Carter Brown, then director of the National Gallery of Art in Washington, D.C.; J. Irwin Miller, then chairman of the executive and finance committee of Cummins Engine Company; Cesar Pelli, architect and at the time, dean of the Yale University School of Architecture; Arata Isozaki, architect from Japan; and the late Kenneth Clark (Lord Clark of Saltwood), noted English author and art historian.

The jury that selected Zaha Hadid as the 2004 laureate comprises the chairman, Lord Rothschild, former chairman of the National Heritage Memorial Fund, and former chairman of the board of trustees of the National Gallery in London; Rolf Fehlbaum, chairman of the board of Vitra in Germany; Frank Gehry, architect and 1989 Pritzker Laureate; Ada Louise Huxtable, American author and architectural critic; Carlos Jimenez, a principal of Carlos Jimenez Studio and professor at the Rice University School of Architecture in Houston, Texas; and Jorge Silvetti, architect and professor of architecture, Department of Architecture, Harvard University Graduate School of Design; and Karen Stein, executive editor of Phaidon Press, New York.

Others who have served include the late Thomas J. Watson, Jr., former chairman of IBM; the late Giovanni Agnelli, former chairman of Fiat; Toshio Nakamura, former editor of A+U in Japan; and American architects Philip Johnson and Kevin Roche; as well as architects Ricardo Legorreta of Mexico, Fumihiko Maki of Japan, and Charles Correa of India.

Bill Lacy, architect and advisor to the J. Paul Getty Trust and many other foundations, as well as a professor at State University of New York at Purchase, is executive director of the prize. Previous secretaries to the jury were the late Brendan Gill, who was architecture critic of *The New Yorker* magazine; and the late Carleton Smith. From the prize's founding until his death in 1986, Arthur Drexler, who was the director of the department of architecture and design at The Museum of Modern Art in New York City, was a consultant to the jury.

Television Symposium Marked Tenth Anniversary of the Prize

"Architecture has long been considered the mother of all the arts," is how the distinguished journalist Edwin Newman, serving as moderator, opened the television symposium *Architecture and the City: Friends or Foes?* "Building and decorating shelter was one of the first expressions of man's creativity, but we take for granted most of the places in which we work or live," he continued. "Architecture has become both the least and the most conspicuous of art forms."

With a panel that included three architects, a critic, a city planner, a developer, a mayor, a lawyer, a museum director, an industrialist, an educator, an administrator, the symposium explored problems facing everyone — not just those who live in big cities, but anyone involved in community life. Some of the questions discussed: what should be built, how much, where, when, what will it look like, what controls should be allowed, and who should impose them?

For complete details on the symposium which was produced in the tenth anniversary year of the prize, please go the "pritzkerprize.com" web site, where you can also view the video tape of the symposium.

Exhibitions and Book on the Pritzker Prize

The Art of Architecture, a circulating exhibition of the work of Laureates of the Pritzker Architecture Prize, had its world premiere at the Harold Washington Library Center in Chicago in 1992. The European debut was in Berlin at the Deutsches Architektur Zentrum in 1995. It was also shown at the Karntens Haus der Architektur in Klagenfurt, Austria in 1996, and in 1997, in South America, at the Architecture Biennale in São Paulo, Brazil. In the U.S. it has been shown at the Gallery of Fine Art, Edison Community College in Ft. Myers, Florida; the Fine Arts Gallery at Texas A&M University; the National Building Museum in Washington, D.C.; The J. B. Speed Museum in Louisville, Kentucky; the Canton Art Institute, Ohio; the Indianapolis Museum of Art Columbus Gallery, Indiana; the Washington State University Museum of Art in Pullman, Washington; the University of Nebraska, and Brigham Young University in Provo, Utah. Its most recent showings were in Costa Mesa, California; and museums in Poland and Turkey. A smaller version of the exhibit was shown at the White House ceremony in 1998, and will be shown this year at the State Hermitage Museum in St. Petersburg.

Another exhibition, designed by Carlos Jimenez, titled, *The Pritzker Architecture Prize 1979-1999*, which was organized by The Art Institute of Chicago and celebrated the first twenty years of the prize and the works of the laureates, was shown in Chicago in 1999 and in Toronto at the Royal Ontario Museum in 2000. It provided, through drawings, original sketches, photographs, plans and models, an opportunity to view some of the most important architects that have shaped the architecture of this century.

A book with texts by the late J. Carter Brown, Bill Lacy, British journalist Colin Amery, and William J. R. Curtis, was produced to accompany the exhibition, and is still available. Co-published by Abrams of New York and The Art Institute of Chicago, the 206 page book was edited by co-curator Martha Thorne. It presents an analytical history of the prize along with examples of buildings by the laureates illustrated in full color. The book celebrates the first twenty years of the prize and the works of the laureates, providing an opportunity to analyze the significance of the prize and its evolution.